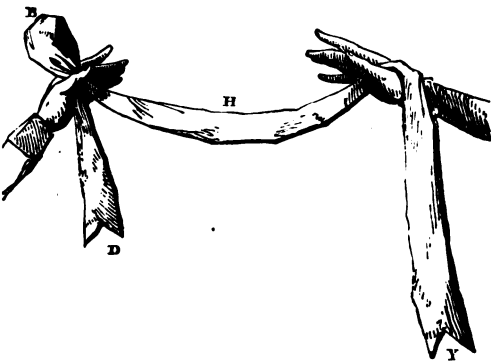

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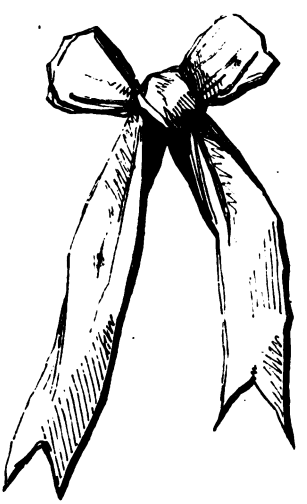

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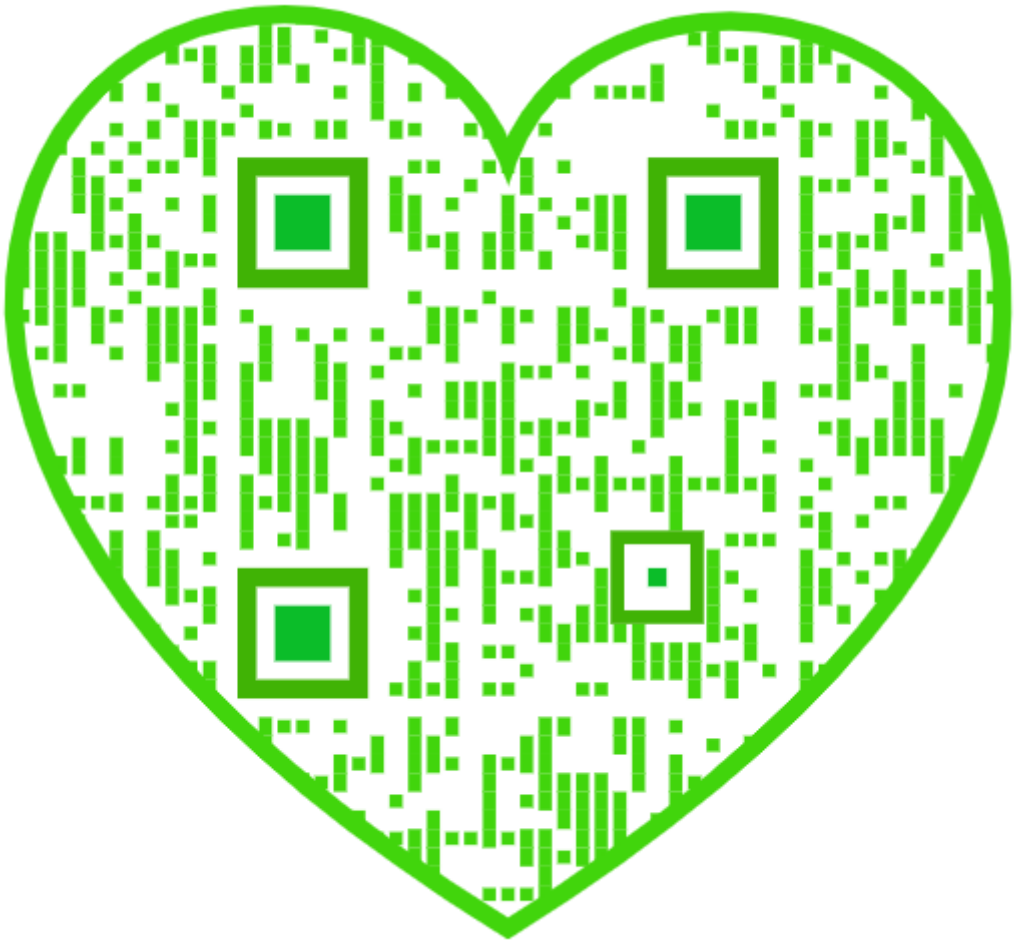

THE

HAND-BOOK

OF

MILLINERY;

COMPRISED IN A SERIES OF LESSONS FOR THE FORMATION OF BONNETS, CAPOTES, TURBANS, CAPS, BOWS, ETC.:

TO WHICH IS APPENDED A TREATISE

ON TASTE, AND THE BLENDING OF COLOURS;

ALSO AN ESSAY

ON CORSET MAKING.

BY

MRS. M. J. HOWELL,

OF REGENT STREET.

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INTRODUCTION.

My first little "Treatise on Practical Dress-making," having met with such a gracious reception from my pupils—and, indeed, I may say from the public at large—I have been induced (by the desire of rendering my system of instruction still more complete, and at the earnest request of my friends) to attempt a second work, on "Millinery, in all its branches."

Treated as an art, Millinery is deservedly acknowledged to be one of no mean importance. Painters and sculptors, in all ages, have been more or less indebted to drapery as an admirable resource for producing effect. Raphael excelled in the flow of his draperies; and the Phidiases of both ancient and modern times, have always closely attended to this particular, as being one of paramount importance.

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"Free o'er the limbs the flowing vesture cast,
The light broad folds with grace majestic plac'd—
And, as each figure turns a different way,
Give the large plaits their corresponding play,
Yet devious oft, and swelling from the part,
The flowing robe with ease should seem to start;
Not on the form in stiff adhesion laid,
But well relieved by gentle light and shade."

A cap, or a bonnet, should not be considered merely as a covering for the head, but also as an ornament, which, by the aid of judicious management, may be made subservient—as an adjunct—to render more interesting the countenance on which nature has lavished her most lovely graces. La Fontaine says: "La grace plus belle encore que la beauté."

With regard to the practical part of the Art of Millinery, we feel convinced that it is so simplified in our pages, that it would be superfluous to dwell further upon the subject than to impress upon our readers the necessity of the attainment of perfect confidence—a qualification so necessary, that, in its absence, little success can be anticipated.

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We will now turn our attention to matters of taste,—which ladies universally imagine is not to be acquired, and some erroneously consider to be innate. "It is known," says Burke, "that the taste (whatever it is) is improved exactly as we improve our judgments—by extending our knowledge, by a steady attention to our object, and by frequent exercise." It has been said that a poet must be born such: this is doubtless true, but between poetry and taste there is a wide difference. Imagination belongs to the former, observation and judgment to the latter. Taste, considered in respect to Millinery, is perhaps more reducible to rule than any other. It is our purpose, in the following pages, to explain the surest principles by which its cultivation may be carried to the highest point of excellence—at once pleasing to the eye and the most subtle vagaries of the wildest fancy. "Taste is in general considered as that faculty of the human mind, by which we perceive and enjoy

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whatever is beautiful or sublime in the works of nature and art." Madame Dacier defines taste as: "Une harmonie, un accord de l'esprit et de la raison." And another French writer assures us that it is: "Une raison eclairée qui, d'intelligence avec le cœur, fait toujours un juste choix parmi les choses opposées ou semblables."

As a preliminary step, much may be speedily acquired by a constant attention to the *étalage* in the windows of the numerous *modistes* throughout the town; where, by closely observing not only the style, but likewise the colours prescribed by fashion, the germs of taste will gradually and imperceptibly spring up in the mind.

"Thus, though to pains and practice much we owe,
Though thence each hue obtains its easy flow,
Yet let those pains and practice ne'er be joined
To blunt the native vigour of the mind."

So, by allowing the ideas of the *modiste* to influence one's judgment for the mode of arranging trimmings and associating

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colours intended to harmonize, (presuming, of course, that good models be selected), the novice will find herself making rapid strides in the rudiments of taste. Observation is to the full as essential to the trimming of caps or bonnets, as practice is to their construction,—and those seeking to excel in either, will do well to exercise an equal degree of diligence in each department.

Should any lady be sceptical on this head, and feel disposed to call in question our assertions as to the possibility of taste being reduced—in a certain degree—to a code of laws, (if we may be allowed the expression), we only request her to give us a fair hearing while we argue the point according to our own view of the subject. Burke affirms: "The cause of a wrong taste is a want of judgment." As the human face must always retain its peculiar characteristics in point of features—if not expression—it appears obvious that some leading principle might be adopted,

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that would serve as a safe guide for the embellishment of each order of countenance, in the adaptation of caps, bonnets, &c. The peculiar style of either of these may be so corrected and modified as to render them individually becoming — though partaking of the general fashion. Now it follows that these alterations and modifications are but the result of properly directed taste; and, also, with regard to colours, we shall find them no less amenable to positive rules than form is found to be,—as they who favour us with an attentive perusal will soon perceive.

We purpose treating of Costume as though it were one of the fine arts,—since it forms so large a share of their very existence, and so materially aids the striking or pleasurable effects they may produce on the mind. And, surely, dress which adorns—and in some cases almost transforms—the person, and is capable of investing it with so great a charm, has quite as good a title to be ranked among the

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fine arts as architecture, which screens it from the inclemency of the weather, or the exquisite devices of a Lenôtre, which encircle it with beautiful scenery.

For our part, we are therefore of opinion that the principles by which dress may be made to attain its true aim—namely, that of being becoming to the wearer — are neither difficult of comprehension, nor absolutely indefinable.

In the palmy days of classic Greece, dress ranked among the *beaux arts*. Not only were its merits acknowledged—not only was it regarded as a vehicle for influencing taste, the politer arts—nay, even morals—but it was subjected to clearly defined rules, and official persons were entrusted with the duty of preventing any infringement of its fixed laws.

We know not how far this kind of censorship would be tolerated by our modern dames, nor would we at all advocate the revival of a *licenser* of this species; but we certainly agree so far with the

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ancient Greeks, in thinking that costume is deservedly classed among the pictorial arts: we will even go a step further, and affirm that it is the true touchstone by which we may distinguish a civilized and enlightened nation from the more barbarous ones that keep up the fashions of the "painted Picts," or those that hold a middle course, and merely clothe themselves for warmth and not for ornament.

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LESSON I.

On Drawn Bonnets.

"All is the gift of industry; whate'er
Exalts, embellishes, and renders life
Delightful." THOMSON'S SEASONS.

THE Art of Millinery consists of the more or less skilful construction of bonnets, hats, caps, turbans, and head-dresses in general. When we say *Art*, we speak advisedly—for if we allow the delineation of beauty's features to be one of the most exquisite of arts, how can we deny that to be one, which contributes to heighten nature's original loveliness by a combination of the most becoming adjuncts? And let it not be objected that it is superfluous to "paint the lily" and add perfume to the rose. Human nature is seldom, if ever, so perfect in outward form, so faultless in feature, as not to admit—let us even say to require—improvement by the judicious aid of

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dress,—that potent talisman which often imparts a charm where nature has been most sparing of its gifts. The art of millinary, like most of the ornamental and useful arts, boasts of high antiquity. For, although bonnets are of comparatively recent invention, coiffures of different descriptions are coeval with the dawn of civilization. It is true that when we turn back to the early annals of millinery, we shall find little to support our assertion of its being an art expressly invented for the embellishment of beauty's self; and it would even seem matter of doubt whether the heart-shaped head-dresses and other extravagancies of the thirteenth century, were not designed with a contrary intention. Yet, even amongst the rude attempts made in the infancy of civilization and refinement, we may trace occasional glimpses of taste; though whether the merit be most ascribable to the maker or wearer of such fashions, it would be difficult to determine. Certain it is, that in latter times—those of Elizabeth, for instance, the becoming pointed head-dress of Mary, Queen of Scots, impresses us with the idea that she understood the elegancies of the toilet far better than the formalities in vogue amongst the stately dames of her day;—a fact that may be accounted for by

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her having graduated at the court of France, where, it would appear, even in those times, that more attention was given to the study of millinery than dress-making; nor can we be surprised at it, when is taken into consideration the superior influence that a cap or bonnet must exert over the dress, on account of its proximity to the features. And so well is this truth appreciated by modern Frenchwomen—who are allowed to be the most perfect adepts in the mysteries of the toilet—that we find amongst them an universal preference given to the bonnet or cap, over every other article of dress, whenever the fortune of the wearer is not adequate to allow her extending an equal degree of luxury to every portion of her costume. The charming little "History of a Bonnet", so pleasantly told in the *Livre des Cent et Un*, may be adverted to as a corroboration of the importance attached to that article by the fair Parisians. In it we trace the rise, progress, and fall of the fragile and delicate structure upon which we are now about to write; only with this difference; that we shall examine the subject entirely in a matter-of-fact point of view, and leaving aside the brilliant and though necessarily superficial mode of treating the question adopted by the witty author, who

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represents the *modistes* "tilting" as the knights of old, only substituting needles for lances,—we shall endeavour to lay down a few clear and simple rules relative to the elevation of the fabric, leaving others to expatiate on its ephemeral nature and speedy destruction.

In a former work, we undertook to reduce the art of dress-making to a simple system,* which might be acquired in a very few lessons. It is now our purpose to perform the same task with regard to the sister branch,—Millinery. In the present, as in the former case, we do not address any class of readers exclusively, as our instructions may be equally useful to those who practise millinery for a livelihood, or to such of our fair readers whom motives of economy or inclination might induce to become their own *fabriquantes*, if they had but a guide to direct them carefully through the mazes of the undertaking. To all persons desirous of saving time and expense, little can be done without first acquiring a thorough knowledge of the general principles of the art; and those who are well imbued with these principles, will be enabled to apply them to all the various changes required by the caprices of fashion, just as easily as the rudi-

* See the Hand-Book of Dress-making, by Mrs. Howell.

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ments of grammar, or the rules of perspective, direct us in the arts of writing or of design. We may add, that the first step towards this desirable end, is, to exert the powers of observation—the true source of excellence in all arts and sciences—more especially those of imitation.

To begin, then, with Bonnet-making:—in the first instance, I would recommend you to be particular in arranging your materials, so as to prevent the necessity of continual interruption. If you neglect this, you will become confused—to say nothing of the loss of time that would be occasioned by rising every minute to supply any deficiency. In the next place, though, in making up a bonnet, we would not entirely lose sight of the excellent proverb "most haste worst speed", we would yet advise a reasonable degree of expedition, always keeping in view that it must not be at the expense of scrupulous neatness and accurate finish. Let us, therefore, endeavour to adopt a middle course, and, while we stear clear of the listlessness which would suffer fragile materials, and mostly of a light hue, to be left lying on a table or pressed in a work-basket with other miscellaneous articles, till they become so soiled and crumpled as to look faded by the time they are made up; let

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us equally reject over-haste merely for the sake of boasting that we are able to make a bonnet in three or four hours. Such feats do vastly well to talk about, but are very unsatisfactory to the parties for whom these miracles are performed,—should they discover, on examining your work, that it is a "thing of shreds and patches", badly put together, with uncouthly-finished corners, with (to use a more expressive than elegant term) gouty joins in the pipings (if there be any), for want of taking care to cut the bias-bands all the same way of the stuff, and a heap of similar imperfections, which would give a vulgar and slatternly appearance to your bonnet, and almost preclude the possibility of ever re-trimming it in any other style than the one first adopted, owing to the disclosures that might be brought to light on removing the ribbon.*

With regard to the colors most eligible for bonnets, countless are the opinions thereupon, though, with the many, all investigation as to becomingness and suitability is generally merged in the simple inquiry of "what is the fashion"?

* Sir Joshua Reynolds used to say—"Never give the least touch with your pencil till you have present in your mind a perfect idea of your future work."

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We need hardly remark, that every season establishes some one color as the leading favorite. Blue, primrose, pink, and white, are those generally selected. The material, of course, varies as much as the color; that which is denominated *glacé*, is at present most admired for drawn bonnets, and is used in preference to *gros de Naples* by the *bon ton;* and certainly it has a far more juvenile appearance than either satin or any other description of silk. But in all these matters, and especially in the choice of color, we cannot advise our fair readers to do better than persuade each individual to suit her own peculiar complexion. But on this subject we shall treat more largely in a subsequent chapter. At all times it is well to attend to fashion just enough to avoid a *tournure provinciale*, and at the same time to escape being the dupe of every eccentricity that the caprice of *la mode* may introduce.

Shape is, to the full extent, as important as color, having so direct an influence on the contour of the face; but shape being perhaps yet more varied than color, we prefer taking the simplest form, viz., the Cottage Bonnet, as the text of our instructions, being more likely to withstand the changes of fashion. These cottage-shapes have

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been at all times more or less popular; they were worn as straw bonnets almost simultaneously with the high-crowned hat, and we keep returning to them as the most natural, pleasing, and becoming head-dress that can be devised. The same partiality extends to *capotes* or Drawn-bonnets, which likewise bid fair to keep their ground for a considerable length of time. Not only are they admissible at all seasons, and may be made of nearly every material, but they have an air of gentility about them, which not even their universal adoption has prevented their preserving; provided, indeed, their *distingué* character is maintained by the utmost neatness in the making. This we confess to be somewhat of a difficult task, yet we flatter ourselves that the following instructions, if properly attended to, will enable any lady to make a drawn-bonnet with skill and precision. If the bonnet is intended for an adult, one yard and a-quarter of silk will be sufficient. Of course, satin, or any other material of the same width, will require the like quantity.

You proceed to cut this length into two parts; allow three-eighths for the covering of the top of the crown and for the *bavolet* or curtain, and the remainder will form the bonnet.

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Begin by folding back five inches and a-half of the silk or satin, on the selvage way of the material, to which you tack a slip of lining-muslin, thus allowing the piece intended for your bonnet to be double throughout.* Having accomplished this much, place the part intended for the edge of the bonnet, to the edge of the shape it is formed upon, near the corner of the latter. Be careful to leave the material about three inches lower than the extreme corner of your bonnet-shape, as this will shew you that a sufficient piece must be left to reach across the back of the crown. This direction requires to be particularly attended to, since as the crown extends beyond the *passe* or front, a piece must necessarily be left for covering it. You then proceed to round off the material at the corner,† simply keeping your bonnet-pattern for a guide. Do not fail to leave enough to allow of a moderate turning. As to how far you may cut round the corner of your silk, we give as a rule

* Be it understood that the directions here given relate to bonnets made of one piece of silk,—that is to say, without the division of the front and crown.

† We allude to the three inches which were to be left at the corner of the bonnet, and which we consider you are now enabled to cut off, leaving it nearly flush with the shape.

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the spot at which the piece of lining-muslin is joined, as this will be found to be the termination of the *passe*, leaving the remaining length for the covering of the back. After having disengaged the material from the corner of the shape to which it was pinned, you commence the sewing part.

Begin by running round the corner, only down to the spot where you meet the lining-muslin; next turn it to the right side and pin it smoothly in the double; then proceed to make the grooves for the reception of the chip, *baleine*, or whatever you intend to insert in your casings. Should you select *baleine*, or cane, it is to be purchased ready prepared. When chip is used for the drawing-up of the bonnet, it is necessary that a slight wire should be sewn to the centre of the chip, and then the latter must be encased in a piece of ribbon or lining, previous to its being introduced into the grooves. The chip and wire are selected whenever fashion requires the runners of a bonnet to look rather wide; but should caprice dictate their being of a greater width than chip-plattings allow for, which is not unfrequently the case, it will be necessary to cut pieces of buckram or card-board to the shape of the bonnet-pattern, as

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these can be made to answer the purpose in any width. The utmost care must be taken in making the runners the exact width of whatever they are intended to receive; indeed, great attention will be requisite throughout, in the running, so as not to leave the casings either too wide or too narrow. We recommend that the stitches in the running should not be very small, but regular. The kind of sewing-silk best adapted for this style of work is called tailors'-twist, of rather a fine quality, and should be used in yard-lengths. No back-stitches must be introduced into the runners, and be particular to leave a length of twist at the termination of each needleful, all of which will require to be drawn and fastened when the bonnet is near completion. It is customary to run a certain number of grooves at the edge of the bonnet, according to taste or fashion. Four or five are the usual number, when the casings are narrow, but if these are of a medium width, then two grooves are sufficient. Sometimes the distances vary from one to two inches apart.

In making the casings at the edge, do not omit to carry them all the way round the *passe*, until you reach the place where the crown commences, which, you will observe, is where the piece of

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muslin is joined. All casings, except those in the centre of the crown, may be perfectly straight; and with regard to those that form the runners in the front, beyond the edge, they must likewise be equally straight, and only run low enough to meet those round the brim. Having now reached the runners which form the centre of the band or crown of the bonnet, be careful that they widen in distance about an inch as they progress towards the back.

We may now consider all the casings or grooves finished, with the exception of those which serve to encircle the *calotte* or round crown at the top, about which we shall say a few words in the course of our directions. We are now sufficiently advanced to shew by what means we give our bonnet its correct shape. You proceed to cut the *baleine*, cane, or chip, into separate lengths; those intended for insertion in the grooves at the edge, as likewise the wire,* may be allowed about a quarter of a yard over what will reach round the shape that serves as the model upon which you form your

* It is usual to place two wires at the edge of a bonnet drawn with narrow runners. Begin the first part with a whalebone, and then insert alternately a wire and a whalebone.

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material. Those which are beyond the edge may be left a few inches longer than sufficient to extend across the front, and those intended for the crown admit of the same observation.* For the introduction of the *baleine*, or cane, into the straight runners, you must make small apertures with the stiletto or scissors for their reception; and these apertures must be placed as near as possible to the stitches that form the runners at the edge, in order that when the bonnet is about to be removed from the shape or frame on which it is constructed, they may be finished off as neatly as possible, to prevent their having an unsightly appearance. We must now proceed to arrange the full silk. On the shape, measure the exact half of it, and pin it to the middle of the shape at the edge of the *passe*, drawing it tight along the side, at the bottom of the shape, until you reach the ear. This must be done by securing it with a pin or two, leaving the mass of fulness to be properly distributed across the front. It is better to choose your bonnet-shape with the band or crown separate from the front.

* Previous to inserting the wire, cane, or *baleine*, through the grooves, it will be requisite to steep the ends in heated sealing-wax; otherwise, being always rough, they would be liable to fray the material.

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In bought shapes we usually find a wire attached to the bottom of the band, which in all cases must be removed previously to the drawing up of the material over the shape, which we now presume to be properly pinned round to the model in the form you wish it to assume, and that all the casings—except those which compose the group at the upper part of the crown—are filled with whatever you choose to insert in them. Having disposed carefully and regularly of the fullness at the edge, you next proceed to sew it over pretty closely all round, beginning at the part where the crown of the foundation joins the front, and continue your sewing, until you reach the spot from where you commenced; after which it will be requisite to draw the cane, *baleine*, chip, or whatever is used in the straight runners, close to the shape. The cane should be drawn gently first on one side, and then on the other; after which you place pins through them, in order to fix them to the shape, which will allow you to arrange the fulness in rectilinear lines with the bonnet. We recommend this to be carefully attended to, or the nice effect of the article will be destroyed. After having fixed the canes on the one side, and pinned each separately—hav-

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ing particularly seen that the drawing of the fulness is very even—you must proceed to the opposite side of the *passe*. You here draw your canes tightly over the shape,—taking care, however, that they are not more tightly drawn than will allow them to sit well. Now place pins immediately through your canes, which will serve to secure all parts thoroughly, leaving you only to fasten those tightly, which form the straight runners, to those contiguous to the canes at the edge, namely, the last of the group. Great care must be taken to fasten each cane securely and separately. Be sure to ascertain that each is firmly fixed previously to removing the pin, for should any of the canes slip, the whole of the bonnet will be disarranged. The same instructions apply to the whalebones at the edge, with this difference—that as they are allowed to extend far enough to meet the band of the bonnet, they can be more securely fastened to the material that forms the foundation for the crown, and which need not be cut away. The wire inserted in the groove nearest the edge, may now be sewn across the back of the bonnet, as this will render it particularly firm. Should there have been a wire previously sewn at the back, it must be removed, as it is the wire which

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passes round from the model-shape, the whole of which must be entirely taken away. You now thread the needle with the ends of the twist or silk left in the runners, and having tightened them to the length of the canes, you fasten off each separately. You next turn your attention to the finishing of the crown. Cut a piece of muslin, full large, for covering the *calotte*, or top; see that it is perfectly smooth and free from all stiffness. Pin it on as neatly as possible, and without the slightest crease,—and over this, place, in like manner, a piece of the material of which the bonnet is composed, having previously cut it into a round. In pinning it on, it will be found necessary to place a variety of small plaits at the edge, so as to adjust it tightly over the *calotte*. After having sewn down all the little plaits, turn your attention to that part of the bonnet which was left unrun. This, when turned down, must be made to extend as far as requisite, to hide the stitches occasioned by the fastening of the plaits of the *calotte;* after which you should run three or four grooves similar to those at the edge. The canes must be passed through, and brought out at the back, as you are now ready to finish the bonnet behind; and this is to be performed in the

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following manner. Fasten one side of the canes you have just inserted at the top of your bonnet, to the willow or buckram which forms the band; this must be done with a needle and thread, piercing each cane separately with the needle. When one end of each cane is thus secured at the half of the back part of the crown, you will then be able to tighten the whole round to the shape. This being accomplished, you should place pins so as to ensure the canes being held firmly until you can fix them with a needle and thread. Next, cut away the superfluous length of the canes, and after turning back the raw edges of the stuff of which the bonnet is composed, you may consider the *Capote* finished as regards form, and have merely to ascertain that all the ends of silk or twist with which your bonnet has been run, are properly and firmly secured. This much being completed, we advise that your bonnet be kept for a day at least on the model-shape, as this will not only give it considerable firmness, but will enable it to retain its form well during the whole time of its being worn. After having left the bonnet on the model or shape for the period above-mentioned, you at once cut away all the stitches at the edge,—that is to say, such as confine the material to the

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shape. You likewise unsew the part which fastens the foundation of the crown to the willow-model, which allows you to detach entirely the foundation of the front from the drawn material; it is here the maker will derive the benefit of having her bonnet-shape in two pieces, as heretofore advised. The bonnet will now be found to be perfectly *en forme*, and all that remains to be done is to tack in the head-lining, and to bind the raw edge at the back with a piece of the same material, and likewise to bind the *bavolet* both in its length and at the ends, and, after gathering it at the top, to tack it on to the bonnet.

The trimming for a *Capote* must at all times be simple in character, as it is usually adopted for morning promenade. Children's bonnets are made on precisely the same principle, requiring only a shorter length of material, and, of course, a child's-shape as your guide. Drawn-bonnets formed entirely of ribbon are often worn, though they have not to the present time become general; they are made exactly upon principles similar to those we have endeavoured to demonstrate, and which we trust will be clearly understood.

Having shewn the method of constructing drawn-bonnets with flat runners—as they are

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technically called — we will not dismiss the subject without adding a few words on those that are made with raised grooves; to effect which the piece of stuff that forms the bonnet must be single throughout. The width of the silk is at all times sufficient for the depth of the bonnet. The material, as before directed, is cut to a certain length. The part near the ear, which is the only spot requiring to be shaped out, may be cut round to the size of the bonnet-pattern upon which you intend drawing your material into form. Should the front and crown require to be detached—which is not unfrequently the case when the bonnet is not of the cottage-form—you divide the silk through the middle on the selvage way, and these two distinct pieces compose both the former and the latter. The *passe* is drawn into shape according to the rules given in our first example. The principal difference is in the mode of working. In order to execute a bonnet of this kind, you commence by placing a hem around the edge of the front, which serves to receive your canes, or whatever you intend to insert; and, for the straight casings, you run tucks. When the crown is made separately from the front, you must take especial care that it is finished with perfect neatness at the lower

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part; this is easily accomplished by folding back the silk so as to form a hem, which answers the double purpose of receiving the cane and completely concealing the joining on of the front to the crown. Another style, *qui rentre dans la même catégorie*, is the full or *bouillonné* bonnet. This is made without slides of any description. The length, depth, and indeed the whole process of cutting and arranging the material for this style of bonnet is identical with the example already given; the only difference consists in the manner of performing the work. For this kind of bonnet, you begin by creasing your material in rows at equal distances, on the wrong side of the silk or satin, and then simply gathering it over at the back, causing your needle to twist over as you proceed, in order to ensure the stitches from being seen; this done, you take a shape, made of some slight kind of buckram, (if your bonnet is to be transparent, the foundation must be made of Paris net), over which you arrange your full or puckered gauze, or satin, with the utmost neatness. In making these bonnets, you are not to attempt to remove the shape. Having carefully fitted in your lining, you proceed to bind the edge, either with a roll of velvet or whatever else fashion

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or fancy may dictate. Some bonnets are made with the fulness placed across instead of lengthways. In order to obtain the proper depth of silk for such bonnets, measure as much again as will extend from the edge of the front to the upper part of the crown. In these cases it is preferable to cut the material on the bias.

As to the mode of quilting or honey-combing satin for the bonnets of children or grown persons, we cannot do better than refer our readers to the general rules for quilting and honey-combing which we heretofore laid down at page 43 of our *Hand-book of Dress-making*.

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LESSON II.

On Lining Straw and other Bonnets.

"It is by attention to principles that lessons become instructive."

MANY ladies imagine that to line a bonnet is an achievement of no small moment; we beg, however, to assure them that little or no difficulty will be experienced, if they follow out the plan we are about to suggest. To this end we shall simply lay before them the method pursued by those most versed in the practice of millinery.

A French *modiste* commences her task by taking a sheet of soft paper, which she pins over the outside of the bonnet intended to be lined. This must be done with the greatest precision, since it will be requisite for it to be spread over the front with the utmost nicety. Your paper being pinned, you proceed to cut it into shape, taking the precaution to leave about three inches beyond the edge all round. The same width of paper may likewise be left at the head part—a

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term by which we intend to imply the spot to which the head-lining reaches. Here we advise that you notch the paper, as this will enable it to expand sufficiently to meet the slope of the bonnet. And indeed such a precaution will always be requisite, unless the bonnet is a perfectly straight one. When notches are made in the paper-pattern, you will find a far greater facility in stretching it tightly over the front; and, as it is firmly secured by pins, it may be cut away to the immediate size of the bonnet. This applies not only to the edge, but likewise to the part which is met by the head-lining. We now assume that you have removed the paper-pattern from the shape, and are ready to cut out your lining, which we will suppose to be a tight one. The length of the material necessary for such a purpose—whether you employ satin, *gros de Naples*, or velvet—the lining being tight or full, will be found to vary from five-eighths to three-quarters of a-yard, according to the width of the bonnet-front. In purchasing this length you should mind that it is cut on the straight-way. Should you require the lining to be full, you cut your material in half, so as to allow of its being joined in the centre, by which means you bring the

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selvage round the front of the bonnet. We recommend the material chosen for the lining to be of a rich, light, soft order of texture,—as it will cling more easily to the shape it is intended to fit. In reference to the tight-lining you merely lay your bonnet-pattern upon your material, placing the middle of the front immediately opposite to either corner; this, enabling the centre of your bonnet-lining to be directly on the bias, which will greatly favour its sitting to advantage. Now cut out the satin—or whatever material you may have chosen for the lining—according to the paper-pattern,— not forgetting to allow ample turnings all the way round. Having released the lining from the paper, commence pinning it into the bonnet. Do not fail to begin by placing it perfectly smooth at the head part. The great difficulty generally experienced by amateur milliners in lining bonnets, is mainly attributable to the error of fixing the lining in the first instance to the edge of the bonnet, instead of arranging it previously at the head part. We now presume the lining is properly fitted into the bonnet,—which can only be accomplished by employing a number of small pins; it should then be firmly tacked at the lower part,—the stitches being allowed to go

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through to the bonnet. You should now turn in the raw part of the material at the edge. This must be carefully pinned all round; after which, the slip-stitching—as it is called—must be commenced; a process which is simple in the extreme. Should the bonnet be made of straw, it is better to hold it towards you, and slip the needle along under the finger of the left hand. A straw or milliner's-needle should be selected for this purpose. Nothing more is now requisite than to fasten in the head-lining,—which is composed of merely a straight piece of silk, five-eighths and one inch in length.

Having laid down such rules as we deem most conducive towards accomplishing the task of lining a bonnet with a due degree of neatness and skill, we shall proceed to treat on a far more difficult branch of the same subject, and endeavour to furnish our readers with some hints on the management of colors—their suitability to various complexions—and the style best adapted to each individual face in order that it may appear to the greatest advantage. For though it has been said, with some degree of reason, that it is impossible to lay down any fixed rules for taste, yet there are certain general laws that cannot be violated without offending

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the eye, (such, for instance, as the glaringly discordant union of pink and blue, sanctioned some time ago by fashion, but abhorrent to taste); and to those who may lack the artistic judgment that enables the gifted few to perceive at a glance what is and what is not *comme il faut*, our observations will perhaps not be wholly unacceptable.

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LESSON III.

On Tight Bonnets.

We recommend the purchase of a shape for making the bonnet upon, in preference to attempting to execute one, as those sold for the purpose are far more firm than any that can possibly be made by an amateur milliner; but, in case our readers should persist in a wish to accomplish such a task, we will lay before them the proper method for achieving it. Commence by placing your bonnet-pattern on a square sheet of willow—(we advise the use of willow in preference to card-board, as having a lighter and more elegant appearance); place the exact middle of the pattern opposite one of the corners of the willow, as this will allow the whole of the front of the bonnet-shape to be on the immediate bias. After having carefully pinned the pattern to the willow, proceed to cut the latter precisely to the size of the former. Fashion occasionally requires that a bonnet should have a kind of brim

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round at the edge; and when this is the case, it will be found requisite to damp the willow at the edge sufficiently to render it perfectly elastic, which, added to its being on the bias, will enable you to stretch it to any extent you please. After having attained the width you require, you simply let it dry, and then sew on a wire—which is to be placed between the edge of the willow and chip—all round the front. In all cases where the front is level, you proceed in the same manner,—merely saving yourself the trouble of damping and stretching the willow. We would recommend, after having inserted the wire, that the edge be bound with a narrow strip of sarsnet, or muslin, cut on the bias, and about the width of a penny ribbon.

Next proceed to cut out what is called the band of the bonnet; which, like the front, must be shaped according to the size and dimensions of the paper-pattern; and this, when joined together at the back, will merely require a wire to be sewn round the bottom. You then fix on the top—which must be purchased ready blocked—to the upper part of the crown.

You may now deem your bonnet-shape complete,—except that it requires to be covered with fine mulled-muslin; a texture so slight as

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to resemble a mere cobweb. This must be previously cut to the shape of the willow by the paper-pattern, and when drawn tightly over the bonnet-shape, it will prevent the straws of the willow showing through.

Lastly, do not forget to secure firmly—with a needle and thread—the lower edge of the chip to the bonnet-shape; as, by these means, together with the aid of our further instructions, scarcely any difficulty will be found in accomplishing what ladies so often deem a most intricate task—namely, the process of slip-stitching at the edge of the bonnet. The shape may now be considered ready for being covered with the material; only, previously to fixing this on, we consider it desirable to fasten a chip—but without a wire—at the head part of the front. This, when tacked on, affords much facility for joining on the crown, when the bonnet is about to be completed. We will now turn our attention to the cutting-out and making-up the materials that compose the bonnet.

The length required for making a tight-bonnet, of the present moderate size, will be one yard and a-nail. This must be purchased cut the straight-way of the material; although some persons erroneously suppose it should be cut on

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the bias—in which respect we do not scruple to differ from them entirely. Having now procured your length of satin, velvet, or of whatever else your bonnet is to be made—you spread it out upon the table, and place your paper-pattern immediately upon it, as directed in the foregoing part of the lesson relative to placing the pattern on the sheet of willow. In both cases, the crown or head part of the bonnet must be cut completely on the bias; and, in cutting-out the material for the bonnet, you should allow an inch or more beyond the paper-pattern, for the turnings-in.

We suggest, previous to using the scissors, that each separate part of the paper-pattern should be placed on the material, as you will be enabled, in this way, to use the same degree of economy as practised by milliners.

After cutting out your bonnet according to the directions given above, and taking especial care to allow the necessary surplus all the way round the pattern, you proceed to notch the material slightly at the head part; as this will greatly assist your fixing it smoothly on to the shape. Again, on removing the paper-pattern from the satin, velvet, or whatever else is to be used for your bonnet, we

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advise you to pin it carefully over the front of your shape,—allowing the edge to extend beyond the bonnet-front, which you are enabled to do by having allowed an inch in the cutting-out. Above all, be certain that you pin it so that it may lie perfectly even and smooth over the front; and, after securing it at the band part, give your attention to the edge, and fold down the raw part of the material, inclining it to the inside. You then take a needleful of silk—of the exact shade of the bonnet—and just catch the jagged part of the satin or velvet to the lower edge of the chip, which you have previously fastened down in making the bonnet-shape; in doing which, we recommend you to be careful not to draw your hand too tightly, nor to let your needle extend too deeply into the satin, lest the stitches should be found to interfere with the slip-stitching at the edge. It is not unusual, in making tight-bonnets, to introduce either a cord or folds, as a finish to the *passe*; and, whenever this is required, it is better to fix the lining to the bonnet, previous to arranging the outside,—as, in such cases, it will be necessary to bring the lining over the shape; after which the cord is enclosed in a piece of material, and when firmly sewn round

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the edge of the bonnet, you proceed to slip-stitch neatly the outside on to the cord or folds. In the next place you cover the top of the crown; then fasten in the head-lining; and, lastly, proceed to fix on the band, turning in the edges on each side so as to conceal the stitches both at top and bottom.

You may now deem your bonnet complete, with the exception of the trimming, the rules for which we have endeavoured to render yet clearer, by causing our written instructions to be illustrated by plates — showing how the various styles of bows are executed, and which are most suitable for adorning caps and bonnets; leaving the fashion of the moment to decide as to where and how they are to be placed, and upon the fulness or simplicity of such trimmings.

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LESSON IV.

On the Suitability of Colours for Lining Bonnets.

No one article in the whole range of female costume is more important in its effects than that comparatively small piece of satin, silk, or other material, that forms the lining of a bonnet. "From little causes great effects arise"; and the saying is applicable in its fullest sense to the case in point. Let the outside trimming of your bonnet be elegant or tasteless, it only proves more or less the judgment of the wearer; it is the lining that exerts an influence on the complexion.

Hence, our fair readers cannot be too careful in their selections, and should pause before adopting any peculiar shade that may strike their fancy, and ask themselves what effect it would produce. They should remember that the lining, particularly of a close bonnet, throws its hue directly upon the face, and that as much advantage may be derived from the judicious

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application of a desirable tint, as positive detriment to their appearance is to be apprehended from an ill-directed choice of colours. Take as an instance, one of those ruddy beauties to whose cheeks a superabundance of healthful vigour has imparted that over degree of colour which your fashionable ladies, who give the preference to gentility over nature, would style *couleur de rose;* you would not give her a pink nor a cherry-coloured bonnet, to increase the fault already too prominent,—in spite of Will Honeycomb's advocacy of this somewhat homœopathic system,*—but sooner follow the precept of an old poet, who says with much *naiveté:*

"The ruddie nymph most charms our wond'ring sight,
When, like the leaves of spring, in green she's dight."

And either the green advocated by the poet, or dark-blue, would soften down the exuberant bloom that otherwise would have found no corrective to mitigate its effects; while the pink or cherry-coloured lining would throw a slight tinge on a pale cheek, and redeem it from its lifeless appearance; whereas, green or blue would render it void of animation—a charm that Bulwer says is the "best counterfeit beauty

* See *Spectator*, vol. iv, p. 265, on Hoods.

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possesses." Linings, therefore, as well as transparent bonnets, have a great effect on the complexion: they must not be considered only as the frame that is best suited to the picture, but rather as the drapery that is to give it proper light and shade so to supply the tint that is deficient in the face, and steal away any harsh or over-prominent hues. But this must be done *artistement*, as the French would say; you must perceive the effects without seeing the machinery. We should take care not to overpower what little colour may be found in a lily-cheeked blonde, by too glaring a contrast of pink or red. To obviate falling into such an error, we would recommend that the bonnet-front should not widen after the fashion of the shape that now goes by the name of Pamela. All bonnets indeed that widen are apt to possess the disadvantage of impairing rather than aiding the complexion, by the very contrast that we advocate.

We would therefore advise that whenever fashion peremptorily compels the adoption of large and wide bonnets, that ample trimmings be inserted towards the edge, as this will tend to diminish the vacant and unbecoming appearance which size is apt to impart; and because the

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interposition of flowers and tulle of suitable tints will have a softening influence. The latter especially, if tastefully managed, has something light and graceful about it, suggestive of elegance and simplicity.

It is not our purpose in a work so slight to enter into a discussion upon the theory of colours. Our readers are well aware that there are but three primary ones in nature, viz.: yellow, red, and blue; and that all the gorgeous variety of hues that we admire, whether in a rich sunset, or in the exquisite plumage of the feathered tribe, are but so many different combinations where the same tints preponderate in a greater or lesser degree.

On these simple facts a clever modern writer has built a whole system, tending to shew that a due attention to the harmony of colours would be the most certain guide for treating a complexion properly. Thus, according to our author, yellow to a pale face produces a livid hue; red would impart a greenish tint; while blue would render it positively sallow: in which latter assertion we heartily concur.

According to the same authority, all such colours must be entirely discarded for purposes of reflection on the above-mentioned faces. Yet

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we think not entirely, since the unfavourable tinge may be redeemed by the flowers or ribbons that adorn the inside; and as it would be scarcely reasonable to expect that a lady would wear one particular colour incessantly, even though ever so becoming, some means of this kind must be occasionally resorted to, in order to break through the monotony of one eternal hue—almost as trying to the patience of the wearer and her friends, as *toujours perdrix* to the abbé's palate. Without, therefore, adopting all the conclusions of the clever author alluded to, nor advocating those elaborate classifications which would savour of pendantry when applied to dress, we quite agree with the sweeping precept, that light colours are best suited to the blonde, and dark colours to the brunette; and the reason is obvious. The contrast of a dark colour tends to make even a dark complexion seem fairer by comparison, by the aid, for instance, of a black or sombre-coloured bonnet; while a fair person who does not require to be rendered more blanche, appears to greater advantage in the lightest colours. That the truth of this system is not universally admitted we are well aware, and that even a directly contrary notion is prevalent, we gather

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from the preference that fair persons usually shew for black. Thus, in one of Kotzebue's comedies, a flippant widow, in reply to the remark made by one of the characters, that the length of time she has worn mourning is a proof of her sincere regard for the departed, is made to answer: "Are you not aware that blondes look best in mourning?" And centuries before Kotzebue lived and flourished, Ovid adhered to the same opinion; and in his strictures upon taste (which certainly form a more complete code than a dozen modern handbooks on the toilet or on etiquette), he thus lays down the law:

"If fair the skin, black may become it best;
In black the lovely fair Brisè is drest;
If brown the nymph, let her be clothed in white;
Andromeda so charm'd the wond'ring sight."

In spite however of all authorities, whether ancient or modern, we prefer experience; and let those who doubt us, simply give us a fair trial before that most impartial judge—a looking-glass.

Some of the colours adopted for bonnets allow a great degree of latitude in the choice of trimmings; we mean as regards the hues of the flowers or ribbons selected for that purpose.

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Rich colours do not allow of much variety in their decorations; grave or sombre ones of still less. Delicate colours are more susceptible of contrast than variety. Dove and pink, *oiseau*, and the palest of pale blues, or a very light green mixed with lilac, are samples of a pleasing contrast, presenting "not harmony but agreement."

With regard to the selection of trimmings for bonnets or head-dresses, whenever these are of a dull cast, we should advise the former, whether they be ribbons, flowers, or feathers, to be chosen of what is termed *relieving* colours. A black bonnet should invariably be lined with some vivid hue; the same as the uniformity of a white one requires being broken by some delicate coloured flowers or ribbons. These trimmings should, however, be rather sparing than profuse, especially when intended for the youthful, who are generally "when unadorned adorned the most." Nor should these relieving colours be employed otherwise than sparingly, as when too prodigally lavished they are distinctive of each other's effect.

Were such the case, instead of deserving the name of *relieving* colours, they would tend to be overpowering ones, and bring to recollection

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those gaudy mixtures of a celebrated modern painter's pallet, which he is occasionally facetious enough to pass on the world of connoisseurs for a picture. A well-managed contrast throws up the colour relieved, while opposition would entirely spoil it.

A little attention on the part of our readers to the subject we have been treating, will soon reduce it into a regular system, which will sink into their minds and enable them, at no distant period, to judge all such questions without the aid of a book, and to become adepts in the laws of taste.

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LESSON V.

On Transparent Bonnets.

TRANSPARENT bonnets look extremely pretty and youthful, let them be made after what fashion they may, and are certainly more becoming than any other style, provided of course the colour is judiciously chosen with reference to the wearer's complexion. Ovid says:

"As fields you find with various flowers o'erspread,
When vineyards bud, and winter's frost is fled;
So various are the colours you may try,
Of which the thirsty silk imbibes the dye.
Try every one,—what best becomes you, wear;
For no complexion all alike can bear."

In offering up a plan for executing such as are made with slides, we cannot do better than refer our readers to Lesson the first, containing the rules for making drawn bonnets. The method therein suggested will apply in all respects in the present instance, except that the chip, or whatever else may be used for drawing up the material of the bonnet, must be covered

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with a white or coloured silk or satin, according to the maker's taste. Again, the foundation* which forms the band or lower part of the crown, together with the round top, must be made of transparent net. The material employed for making the shape of the transparent bonnet, is called Paris foundation net. Great care must be taken in making up the shape, since the net will be found to be of a most brittle character, and the slightest break or crease would render it entirely unfit for use.†

It would be superfluous to offer a method for making the frame of the transparent bonnet, as we should only have to repeat our own words,—the entire plan being already given in

* It is not unusual to make transparent drawn bonnets, as well as silk ones, without any foundation to the part called the band; and when such is the case, as soon as the bonnet is fully drawn into form, you have only to cut away the shape upon which it is moulded at the upper part of the crown instead of the lower. We likewise advise that a strip of fine, neatly-covered wire be placed at even distances on the inside of the bonnet. These must reach only from the top to the bottom of the crown; for, should they be carried on to the frout, they would considerably interfere with the neat appearance of the bonnet.

† The small round tops had better be procured at the shape-shops; since it would hardly answer for amateurs to purchase the blocks intended for the purpose of moulding them.

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the lesson on tight bonnets,—every syllable of which will be found to apply equally well in both cases. Should the bonnet be a tightly covered one, the same instructions given in the already-mentioned lesson, will be found suitable, with this exception, that if the material employed for covering be very thin, it should be used double.

The edges of transparent bonnets are usually lined either with satin or whatever material may be fashionable: again, the upper part of the crown requires some suitable band of like character, to render it neat.

The great art in the formation of transparent bonnets, consists of making the shape, and neatly finishing the binding at the edge; and when this is once properly accomplished, little difficulty will be found in completing the remaining parts. Transparent shapes, when finished, admit of being covered in a variety of modes, independently of the usual plan of fixing the material tightly over the frame.

We give as an example such as are most likely to be more or less fashionable at all times; and these consist principally of rows of lace or blonde, of *bouillonns* formed of the most transparent materials, or of rows of bias folds

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made of some delicate texture, all or either of which are extremely elegant in their appearance, and moreover require but a small amount of skill on the part of the maker.

It were, however, endless to enumerate the various schemes for arranging material over transparent shapes, and would far exceed the limits of our little work. We must, therefore, rest satisfied with having briefly explained those already pointed out; any of which will serve not only as a covering to the shape, but will also assist to form great portion of the trimming.*

Transparent bonnets belong to those elegancies of dress, so dependent on their lightness for effect, that too much stress can hardly be laid on the necessity of the trimmings being in unison with the delicate foundation.

A simple and even inexpensive material will frequently do much towards rendering bonnets

* Our readers will do well to consult the lesson in which we treat of the fitness of material for the purposes millinery; as nothing is more essential to be studied than procuring proper articles for each separate branch; and, although we have before made the same observation, we think it not superfluous to repeat our advice, respecting a proper selection, and the precaution of cutting on the perfect bias.

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of this description exceedingly pretty and effective: our readers must not however infer that we consider richness of material as unsuitable to produce to the fullest extent that graceful appearance of which the transparent bonnet is capable; we merely say that in the selection of the material more attention should be given to lightness than costliness.

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LESSON VI.

On Widows' Bonnets.

These are made precisely after the plan suggested in the preceding lesson—in which we treated of tight bonnets—only, that instead of covering the shape (as therein directed) with mull-muslin, it will here be necessary to use a piece of black silk; or, what is more economical, a thick black muslin—as either can be made available, provided they present no glossy surface, as this would show through the crape. The length required for making a Widow's-bonnet—including the veil and trimmings—is three yards. The fall is occasionally cut on the bias, but more frequently on the straight-way of the material. Much depends whether the crape is of a thick or very transparent texture; if the latter, the veil or fall must be of double crape, and cut on the bias; if the former, we decidedly recommend its being cut the straight-way, taking the selvage for the length. In

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either case it will be requisite to cut-out the veil previous to cutting-out the bonnet. If the veil be on the straight-way of the crape, one yard and three-quarters must be allowed for the length, while the depth requisite will be from eighteen to twenty inches, according to the height of the person,—a consideration which ought never to be overlooked. This length and depth will admit of the broad hem, which is invariably placed at the bottom and sides of the veil; it must then be gathered at the edge, and the fulness arranged according to the prevailing fashion, either all along the front of the bonnet, or merely at the sides. This veil must now be neatly fixed with pins, and then sewn in between the outside and the lining; after which the latter is slip-stitched on to the front, and all traces of the raw-edge, as well as of the gathering of the veil, are by these means effectually concealed.

Let it be particularly borne in mind, that there are two distinct ways of cutting crape on the bias; the waves of the crape running, in the one case, along the bias—and in the other, diagonally. The latter, be it observed, is the bias on which crape should always be cut for trimmings of any kind—whether these consist

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of folds, loops, plaitings, or bows; each and all of which must of course be cut on the immediate bias. Likewise, should the trimming be composed of single-crape, it must be cut sufficiently wide to admit of a double hem. This hem, after the strips of crape have been joined together at the selvage-sides, (the selvage, by the bye, we recommend to be cut off previous to the joining), must be doubled down on the right side, and neatly slip-stitched. The cotton employed for this purpose should be that species called *crape-cotton*,—and a long milliner's-needle is the proper implement to be used on the occasion.

The crape selected for making widow's-bonnets should be of the best quality. The patent French is far preferable to English crape, which is generally of a coarse fabric, having more the appearance of being made of cotton than of silk. It should likewise be chosen with a very marked wave, and of a soft texture.

Care will be requisite, in cutting out a widow's-bonnet—or, indeed, any kind of light crape-bonnet—to ascertain that the pattern is placed at the exact corner of the crape, which will insure its being cut on the cross-wave of the material.

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LESSON VII.

On Cap Making.

"Invention is one of the greatest marks of genius; but if we consult experience, we shall find that it is by being conversant with the inventions of others that we learn to invent, as by reading the thoughts of others we learn to think."

THE next branch of Millinery on which we are about to treat, is that of Cap-making. And here the remark, made upon a former occasion, still holds good — namely, the necessity for laying down certain general principles, which should serve as a guide,—even allowing for the changes that fashion is continually introducing. With this view, therefore, we shall endeavour to build up our system, which will not only be found to rest on solid principles—at least so we flatter ourselves—but which we can really give as the result of our experience. Nor will this, we trust, be deemed an empty boast, when we observe, *en passant*, that we could point to numerous millinery establishments—now in a

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flourishing condition—which are conducted by those who have derived their instruction through the medium of our oral lessons, aided by the treatises we have penned on the subject.

Millinery ought to be regarded as the hand-maiden of the painter's and the sculptor's art. Nor would a Lawrence or a Chalon deny their obligation to such as had disposed a tasteful drapery,—or conceived a costume sufficiently picturesque to be transferred to their canvass, without those alterations which must at all times detract from the historical truth of a costume, and will render most portraits of the nineteenth century utterly useless to succeeding ages as references to the mode of dressing prevalent in these our times. Let us endeavour, therefore, to mould our fashions so as to render them not undesirable models for an artist's-pencil,—and, with this object in view, we will now proceed not only to give a plan for the foundation of any description of cap, but likewise to suggest the different styles that should be selected as becoming various countenances; and to point out certain effects to be produced by the contrasting or blending of colours, so as to form a *tout ensemble* strictly harmonious, and in accordance with the eye and the judgement.

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"Forbid two hostile colours close to meet,
And win with middle tints their union sweet;
Yet vary all thy tones—let some aspire
Freely in front, some tenderly retire."

There is no art, however trifling, in which some difficulty may not be found to be overcome; but application, and above all, observation—particularly in millinery—must always reign predominant. We have already dwelt on the necessity of this latter faculty being incessantly brought into play, in a former Lesson. Even our best milliners are obliged, at stated seasons of the year, to use their powers of observation to a great extent,—since each is decidedly a copyist of the other; indeed, no positive fashion could be established unless such were the case,—and for this reason it is that millinery, even after an apprenticeship, is but imperfectly acquired. To return to our theme.

We will now direct our reader's attention to the materials best suited for the purposes of Cap-making. It will be found extremely simple and easy to form any description of cap or head-dress, as far as regards the foundation. It may be formed of wire-ribbon, or—better still—a narrow chip, having a very fine and pliable bonnet-wire sewn through its centre. This

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eventually forms the frame-work; after which, by the aid of our Diagram-heads—illustrated below—the cap assumes its intended shape.

DIAGRAM HEAD.

Observe, that one of the chief advantages in making-up a cap, is to begin upon a perfectly fashionable and at the same time firm foundation,—without which, excellence of execution cannot be attained. Indeed, if the foundation be not properly formed and securely made, it detracts from the whole beauty of the cap. The

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simplicity of our method can only be tested by the use of our Diagram-heads, which are covered with *peau de poupée*, and are regularly imported by us from the Continent. These represent the exact form of the human head, and are marked with lines indicating the places over which the chip or wire-ribbon is to be traced; while the letters A, B, C, and so forth, are intended to distinguish the different forms of cap; from the simple foundling, through the several degrees of demi-toilette to full dress; all of which may be moulded upon the heads with the greatest ease, as it is only requisite to keep the chip* on the line of whatever cap you are about to design.

The chip must next be pinned securely to the mark indicated,—beginning at the back of the Diagram-head, and continuing around the ear, across the forehead, and so on till you again meet the chip at the point from which you started. Here you must allow for its wrapping over so as to enable you to secure it with a needle and thread. Continue to trace out with your chip (likewise wired through the centre)

* In fixing the chip—which we presume to be wired—on to the diagram-head, the wire should always be placed uppermost, otherwise it is apt to press on the head, when the cap is worn, and be exceedingly uncomfortable,—independent of injuring the hair.

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the circle destined to receive the round-crown, or whatever shape it may be that you have selected; again allowing it to cross over about an inch, and fastening it off as before directed.

You are now in a position to place the net, lace, gauze, or whatever you choose, over the head. This you can best fix on the selvage-way, bringing the edge towards the face, and arranging it smoothly over the space between the chips you have laid down, so as to form what is termed the head-piece. You have then merely to sew it on to the chip, and to cut away the superfluous part of the material all round, quite flush with the chip-frame; after which simple process, the most difficult portion of your task is accomplished, and you may then remove it from the head.

You will then require a few strips of *gros de Naples*, or satin cut on the bias, which must be joined together at the selvages,—as the joins are neater when assuming a sloping direction. In running these strips on to the cap to form a binding, be careful to keep the cap next to you, allowing the strip which is to form the binding to be underneath,—that is to say next to the chip, the wire of which (as we have already observed) must never be placed next to the

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head. The binding, as well as the chip, must commence at the back. A small plait, or a little fulness will be requisite at the ear. Having run the bias-strips round the cap on the inside, proceed to turn them back so as to bring the raw edge on the right side; this you turn in, and then commence felling or slip-stitching it back,—having previously taken care to pin it at the corners where the plaits or fulness have been allowed.

Nothing is so detrimental to the requisite firmness of the foundation of a cap, as the bending it backwards and forwards during the process of binding it. But if it be done according to the plan suggested, it will appear as though the fingers had not been employed on the work.

Having accomplished thus far, you will again place the foundation on the head, pinning it exactly in its proper position—namely, to the line you removed it from; and then proceed to cut either a round, or what is termed an elliptical crown, or whatever simple shape fashion or fancy may dictate. The lines on the Diagram-head will clearly show how far the plaits or fulness may extend. Indeed, cap-making is so simplified, with the assistance of these heads,

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that the veriest novice in millinery cannot fail of being successful in what has hitherto been considered the most difficult step in cap-making. We all know that an architectural structure cannot be raised without due attention to the solidity of the basement; and, if we may be allowed—

"Small things by greater to explain",

and to compare a heavy construction with a light one, the same holds good with regard to a cap or a bonnet. Hitherto, the first inquiry of those who were desirous of copying a cap has been invariably: "How shall we obtain a correct shape for the foundation?" Now, the question is quickly solved by the aid of the Diagram-head, the lines upon which will be found applicable to every change of fashion,—since, being correct models, the only alteration that taste or modish caprice can dictate, will consist of the shortening or lengthening of the lines at the ear; and this will merely require you to lay down the chip a little above or below the already existing line, so as to allow the cap-frame to be a little rounder or more pointed at that part. Again, should you wish to copy a cap you may have received from your *modiste*, the plan we are about to propose will be found

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to be of a character equally simple with the one already suggested.

You first fix the cap you purpose copying on to the diagram-head, pinning it firmly by its binding to the place it should occupy when worn; indeed, particular attention should be given to its being fixed properly, so as not to be higher at one ear than the other, nor shading one cheek in particular. You then mark with a pencil the line where the frame-work of the model-cap terminates. This will be requisite at front, back, and ears, as well as round the part where the crown is intended to be set in. In order to avoid undoing the crown of the pattern-cap, merely indicate by a few dots where the line should come, as this can be accomplished by allowing the pencil to pass through the meshes of the net. You then remove your model-cap, and lay down your chip according to the lines you have traced with the pencil,—and having pinned it securely, you place the net over it as directed in the preceding part of this Lesson.

It is not unusual to make caps without any substance at the edge of the foundation; and when this is the case, you lay the material across the head in a flat piece, and cut it out according to the lines, having first pinned it into the shape

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required, — not forgetting to leave sufficient width beyond the line intended to form the frame of the cap, for either a wide or narrow hem.

With regard to the border or trimming of the cap you are copying, pay great attention in measuring the length and depth of the frill, and of the different parts forming the draperies. Observe attentively the distinct places where portions of fulness or plaits are arranged—the width of the ribbon—the style of the flowers, &c. &c. For the border of caps it is usual to allow from three to three-and-a-half yards in length; though, when a goffered frill is employed, from five to seven yards will be found necessary. In like manner, the quantity of ribbon required varies from about three to four yards—if it be of the middle width—to six or eight when rather narrow; or even to ten or twelve when extremely so. But no positive quantities can be laid down as a standard; we therefore merely give the above as a criterion.

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LESSON VIII.

On the Art of Forming Turbans.

It would be difficult to offer our readers an exact and perfectly intelligible explanation of the various elegant turbans, toques, &c. that so frequently come under our notice; but we can dwell with certainty on the great advantage to be derived from the use of our diagram-heads, the value of which we trust will be sufficiently perceptible, since they immediately afford a positive key to the proper size and shape for the foundation of any style of head-dress,—a point which, once correctly accomplished, will prove a sure guide to the completion of the undertaking. We confess, with regret, that we can only speak vaguely on the subject of making Turbans, which we look upon as the *chef-d'œuvre* of millinery; but, as theory is nothing when compared to practice, we will address ourselves rather to the conception than the judgment of our readers, and seriously advise any one who really desires to excel in this fascinating and delightful branch of millinery, to make her first essay on some inexpensive but light order of

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material, such as book-muslin, common gauze, or net,—since we can confidently assure them that with moderate perseverance they will soon be enabled to pursue this department of their studies with pleasure and advantage to themselves; but nothing short of a series of attempts will give them *de la main*.

We shall commence with the turban *à l'orientale*, as being the most simple in character, and requiring only a correctly-shaped foundation to receive some *recherché* scarf, whether Indian or Algerian, suitable for this order of turban. The scarf employed is usually made of either a richly-embroidered gauze, or of a superb description of cashmere. In either case the colours of the embroidery—if not of the scarf itself—will be found to be of a sufficiently costly character to supersede the necessity of the milliner's devising any further ornament than its own material.

When, therefore, we wish to *façonner* an Odalisque's turban, such as we fancy (at least in our European notions) to be worn by the Fatimas and Zuleikas of an eastern harem, the scarf should be simply twisted round a correctly-shaped foundation, and ornamented at distant intervals with a gold or silver-lace, guimp, or

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cord. The ends of this turban must be so plaited as to represent somewhat the form of a crescent. This style of turban must not be in the least elaborate; and the ends—if they be heavy with embroidery—must be lined with a piece of net of the same colour as the scarf, and trimmed with a light-looking fringe of gold or silver, in accordance with the silver or gold with which the turban is laced.

It not unfrequently occurs—when the scarf is rendered massive with the weight of the embroidery—that after the frame is formed, a piece of stiff leno, about three-eighths in width, and cut on the straight-way of the material, is used for the purpose of being twisted round, so as to form a raised structure for the reception of the scarf. But such a plan is only resorted to in the above-mentioned case.

We now presume the scarf to be simply twisted over the foundation, and all that is requisite for the completion of the turban will be to unite the ends over the left temple by a simple knot, which must be secured by the insertion of a suitable brilliant. The crown of this turban should be a mere circle folded in equal plaits, about three inches apart.

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LESSON IX.

On the Hebrew, or Pontiff's Turban.

In offering our instructions for this style of turban, we feel convinced that although we may be unable to accomplish our object entirely, we shall at least approach it as nearly as it is possible to do so in a written description. The characteristics of the Hebrew turban are invariable regularity and strict symmetry. Its grave attributes can only suit a regular countenance, or one of innate dignity; and to such faces it is exceedingly becoming.

For the formation of this, as of every other foundation, we refer our readers to our diagram-heads. The line *c* will be found to illustrate the correct form of the head-dress in question; and it will merely be requisite to lay down the chip on the lines so marked. Likewise in this, as for all other foundations, a piece of net is to be sewn over the whole of the space between the chips; which, as in the case of the cap-frame

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referred to in Lesson seven, requires to be bound. You next introduce a simply-plaited round crown, the folds of which must be so arranged as to allow it to assume somewhat of the dome form.

This being accomplished, we turn our attention to the mode of acquiring that perfect rotundity so essential to be attained in the Hebrew or pontiff's-turban. To form this projection, you take a piece of coarse stiff net—cut on the straight-way of the stuff—a little more than three-quarters of a-yard in length, and not exceeding six inches in depth,—and run a fine wire (such as can be cut from a strip of wire-ribbon) lengthways through its centre, taking care that the wire is fully stretched to the extremity of the material; after which the net must be gathered at each edge, and then fixed with pins on to the foundation,—allowing an equal portion of fulness all round. Take care that this piece of net is sloped off at the back, where all the joins of the different parts of the turban will concentrate. We recommend that about two inches should be cut from the depth of the net. In pinning the piece of full net to the foundation, see that you keep it about the distance of one inch from the binding both at

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the face and the crown-part.* Previous to removing the pins, tack it firmly with a coarse thread.

You will now be enabled to complete your turban, for which you cut off about three or three-and-a-half breadths of velvet, or of whatever else you intend your head-dress to be composed. Should the material be of a transparent texture, the length may extend to about two yards and three-quarters. In either case, the depth may average about seven inches.

Be it understood, that whatever order of material may be employed, it must be cut on the immediate bias; after which the separate pieces should be joined together at the selvages, so as to form one length.

You now proceed to plait up the length thus prepared, into distinct and equal folds, until the length thus plaited will amount to only five-eighths,—which will be found to extend exactly round the front part of the foundation. You next turn in the raw-edge of the material you have plaited, and having sewn this to the binding

* Our instructions here apply to the Hebrew-turban, when made of a transparent material. If composed of cashmere, velvet, satin, or anything else, a strip of thin cane must be used in place of fine wire; besides which a piece of stiff muslin must be substituted for the net.

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round the fore-part of the foundation, you turn it back so as completely to conceal the raised piece of net which you fitted on at the commencement of your task. Of course the other edge of your velvet, or transparent material, must be made neat. This we recommend you simply to turn down and gather; after which you commence pinning it at the back, allowing the fulness to assume a somewhat sloping direction. Continue fixing it precisely on the same plan, until you again meet the fulness at the back,—as this will enable your turban to assume exact and regular folds, and at the same time will give it true circumference.

Fashion will best dictate what is to be used for hiding the stitches; for instance, it is not unusual to encircle both the outer edge of the tiara and the round that receives the crown, with one or two narrow rows of pearls, or small bands of gold or silver.

The monotony of this style of turban is only relieved by the two ends falling obliquely from the side. These ends must be attached to the chip that encircles the crown of the turban; they are to be distinct lengths, and require to be trimmed with an ornamental fringe of a light nature,—partaking necessarily of the character

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of the trimming employed for the ornamental bands of the turban.

Should the material for this species of turban be transparent, such as net or gauze, it is better to select it dotted over with either gold, silver, seed pearls, or the oriental-beetle's wings, —any of which produce a most agreeable effect by artificial light; that is to say, if they are not too profusely sprinkled over the ground-work. Of course, in such cases, the crown will require the same embellishment.

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LESSON X.

On Head Dresses *(à la Créole)*, The Highland Bonnet *(demi Toques)*, &c.

We will now proceed to show the method employed for pinning up a handkerchief *à la Créole*,—a style of head-dress worn, *en négligé*, by our continental neighbours, the French. This *coiffure* is simply composed of a half handkerchief, the square of which requires to be one yard in length. These 'kerchiefs—destined by Parisian taste for the express purpose of decorating the head—are of an elegant and *recherché* character; and the nicety of their choice is the surest criterion of the greater or less *distinction* of the wearer.

The handkerchiefs chosen for this purpose should be made of rather stout silk, as it will offer more facility to the fingers of a beginner. Previous to pinning on this head-dress, the hair must be brushed perfectly smooth over the brow; after which a fillet of velvet is bound round the

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head; this band, we must observe, is to be completely hid by the handkerchief. The corner of the latter is now to be merely pinned on to the band, to the right of the forehead. This corner should have a piece of stiff leno tacked at its back, extending about a quarter of a yard in depth down the handkerchief. At the extremity of this piece of leno you fix a large pin, which will confine the head-dress to the back hair.

We do not intend to imply that it ought to be tightly drawn down over the head, as this would destroy the effect; but, on the contrary, we recommend it to be left loose; by which means you possess the power of bending the stiff leno, under the corner, into such a form as to give character and a slight degree of height to your head-dress.

You next twist the wide part of your half-handkerchief—which is hanging loosely at the back of the head—into graceful folds; a task of no great difficulty, since, from the nature of its division from the square handkerchief, it must of necessity be on the full bias. It is only in cases where obtaining a correct bias is not attended to, that any difficulty will arise in its disposal into elegant folds. You continue by bringing the ends of your 'kerchief immediately

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round to the left temple, where they are either simply tied into bows, or formed into a rosette with pins, as taste or fashion may dictate. We would enjoin the necessity of a few occasional pins being placed at the back and round the sides, to confine the handkerchief to the velvet fillet; for, should this kind of turban be allowed to fall low on the head, it would immediately forfeit the *distingué* appearance to which it lays claim. Indeed, we would particularly impress upon our readers the great necessity of always attending to the exact position this style of *coiffure* should occupy on the head, in order to impart to it that peculiar *cachet* of neatness, equally removed from formality and carelessness.

Having given the correct outline of the method for making three distinct kinds of turbans, we cannot dismiss the subject without again adverting to the necessity of attending most particularly that the style suits the countenance, and appeal to a very competent authority on the subject.

"The head-dress," says a French writer, who has written a whole volume on the subject of *coiffures* alone, "ought always to be adapted to the peculiar expression of the face. Delicate

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features and a round face require a somewhat high, but not a broad *coiffure*. The style of the latter should likewise be entirely subservient to the size of the figure. An oval face is the usual attribute of a tall woman; she ought to avoid increasing her height by her head-dress. A little woman, with a round face, should adopt a rather high *coiffure*, and placed on one side, (if fashion permits), as this will give her both height and grace."

Again—in speaking of turbans—he observes:

"These may be made to suit every variety of countenance. All depends on the form, the colour, and the arrangement of the material: no head-dress that leaves the face too much exposed is desirable for those who possess plump, broad countenances, or even oval ones; although it may be less unbecoming to the latter, as these are generally coupled with delicate features and a soft complexion,—in which case the colours to be preferred are, red in all its different shades, pink, and white; yellow is particularly suited to brunettes, who also look to advantage in light blue, black, and all dark colours,—as these impart a degree of whiteness to their skin; while light green, or lilac, are favourable to blondes." In all of which we concur, except as to the

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eligibility of light blue for brunettes. He then enumerates the various species of textures of which turbans may be composed,—such as silk, cashmere, *barège*, muslin, gauze, &c., all of which may be ornamented indifferently with a crescent of pearls or diamonds, marabouts, *esprit*, or a bird-of-paradise,—which latter ornament, perhaps the most graceful of all, seems, however, destined to be superseded, for a time at least, by the more favoured *casoard perdue*, &c.

The great variety of head-dresses frequently worn in England, are of too complicated a nature to admit of even attempting, in a work so circumscribed as this, a glance at the various methods resorted to by milliners, for the purpose of rendering them, even in a degree, becoming. What says our ancient authority?—

"A fold disposed may give or lose a grace,
And much becomes or misbecomes the face;
What suits your features of your glass inquire,
For no one rule is fixed for head-attire."

OVID.

But we cannot refrain from observing that it is much to be regretted that our countrywomen cannot be induced to think that the true art of the toilet consists in an elegant simplicity and an *épuré* taste, and not in eccentricity or startling

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novelty; affectation in dress being as far from the true standard of taste, as affected manners from real good breeding. And at the same time that we censure this *penchant* for eccentricity, we would inquire why the *coiffures historiques* which would gratify this craving in an unexceptionable manner, have never taken root in England? Yet these offer not only elegant but endless variety, from the *petits bords* of the Regency back to remote ages,—forming a kind of living chronology of the fashions, interesting and almost instructive from its historical associations. Till some desirable revolution takes place amongst our dames on this point, we shall never be able to vie with our neighbours in the art of dress; and till then, we can only briefly allude to the merits of the Greek *calotte;* the Algerian turban, formed of a scarf twisted up with velvet; the square lace head-dress, which recalls, in a modified form, the flat *coiffure* of the Roman peasants; and, "last, though not least," that most original and fanciful novelty—due to the imagination of one of the best Parisian *modistes*—consisting of a circle of velvet that embraces the braid of hair at the back of the head, and to which is fastened two bands of gold-lace, that pass severally one across the

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forehead, and the other under the chin. The velvet *rebord* is ornamented with gold fringe, —which gives the *coiffure* very much the appearance of the *auréole* which the Raphaels and the Guidos place round the heads of the Virgin Mary, or of those beautiful black-eyed saints who have foresworn all worldly ornaments.

We may conclude our list, by mentioning that the women of Cyprus—whom a modern traveller informs us are celebrated for their beauty—wear a tall cap of spotless white, somewhat of the shape of a drum; and we have seen turbans made after this fashion, exceedingly becoming to certain countenances.

This *coiffure* bears some affinity to the cap of the Cauchoise peasant,—which again reminds us of the singular head-dress of Isabeau de Bavière, preserved to this day amongst the peasants of Germany, as we have been assured by a credible eye-witness.

As to the adoption of the real Isabeau head-dress by a modern belle, we do not think it has yet been attempted. So bold a step would certainly form an era in the annals of the *coiffures historiques*.

After this hasty enumeration, we shall now pause; but we will not close our lesson without

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adding a few words on the construction of that most national head-dress called a Bonnet Ecossois, or Scotch bonnet; one of the most easily constructed head-dresses, by the way, in the extensive catalogue of millinery.

The whole "art and mystery" of this simple *coiffure* consists, firstly, of a band of buckram of about three or four inches in breadth, which is joined at the side of the head, and must be made firm at top and bottom by a chip and wire being sewn at each edge,—a precaution that serves to keep it in correct form; and, secondly, of a full-sized round crown of stiff muslin, which is to be disposed in regular plaits all round. These must be so arranged as to enable the crown to assume somewhat of a trencher-shape, after which the hat is merely to be covered with velvet, and the graceful plume which gives it style and character, may be fixed in. This, with the addition of the head-lining, will render it complete.

The Scottish bonnet seems best adapted for early youth. On a matronly-head it is apt to appear theatrical, and even masculine; but when worn by a rosy-cheeked, bright-eyed, laughing Highland lass, it has a charm peculiarly its own. On the other hand, this same Highland belle—

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whose face may be somewhat broad, and whose cheek-bones may be a trifle too prominent—would lose that *je ne sais quoi* that makes her so irresistible, should she attempt to adorn her Hebe style of face with one of those turbans occasionally in fashion, that are drawn tightly over their frames and clasped in front. If desirous of wearing a turban, let her rather prefer one that consists of fluted drapery, and whose projecting sides will *avantager* the peculiar contour of her face, and while heightening the effect of her brilliant complexion and bright eyes — the national characteristics of Scotch beauty will infuse a portion of those fascinations that we couple with the idea of more classic beauty.

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LESSON XI.

On Dress Hats and Lace Coiffures.

Dress Hats are frequently made on Paris foundation net. The rule for making and covering the fronts of bonnet-shapes in general, will here apply in each detail,—although the form of the crown, as well as the covering, will require some further explanation.

Crowns suitable to Dress-hats usually incline to the form of a dome; and these, as far as relates to the frame, are made indifferently of leno or stiff muslin. A strip of either will answer the purpose, and must be cut three nails and a-half in depth, and five-eighths in length. One edge of the strip must be plaited up to the size of about a crown-piece, — having previously joined the strip so as to form a circle. The plaited part will now require to have a flat piece inserted at the top,—and the lower part must be slightly sloped away at the back and front, so as to fit correctly on to the brim, which has

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been already made. You may now attach the crown to the front, and, cut out a large round of whatever material your hat may be composed. The centre of this round should now be placed immediately over the small flat piece introduced at the top part of the foundation, which will allow you to dispose of it into distant and regular folds, so as to fit the lower part of the foundation.

It is not unusual for the crown of dress-hats to be arranged on one side; and, in such cases, you have merely to cut your strip of leno or stiff muslin somewhat deeper on one side than the other, and to slope it off gradually to the opposite side,—plaiting it up as before shown, and completing it by the small flat round, which we suggest should not exceed the size of a crown-piece.

Dress hats should at all times be made as small as possible in the head,—provided, of course, the size does not interfere with the comfort of the wearer. The smaller the hat is in this particular, the more stylish and elegant will it appear.

When dress-hats are in vogue, fashion occasionally permits them to have merely a simple bonnet-crown,—for the execution of which we refer, as before, to the Lesson giving a plan for

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making bonnet-shapes; merely presuming that in this case the crown is to be of Paris foundation-net.

Again,—frames made of silk-wire are very frequently used for the purpose of making the model dress-hats. Nothing can be more simple than the construction of these frames, which are expressly contrived for the purpose of supporting very light materials, — such as plain or goffered lace, blond, gauze, lisse, &c. &c.

This style is particularly suited to young ladies, from the extreme simplicity and lightness of its appearance.

In order to form such frames, it is requisite to have a pattern of the hat-front cut out in stiff paper; around the outer edge of this you proceed to tack an exceedingly narrow chip, which chip must be previously prepared by having a round silk-wire sewn through its centre, and a sufficient surplus of length to admit of its wrapping over an inch or two at the back,—where it must be both begun and finished. The head part of the paper-pattern must have the chip and wire tacked to the edge in like manner. This accomplished, you have merely to cut off separate pieces of the silk-wire, about six inches in length, and after bending

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them down at each side so as to give them the exact length requisite to occupy the space between the chips, you sew them firmly upon the chip and wire before fixed to the edge of the paper-pattern,—and then again at the head part. These wires must be sewn several inches apart, at the outer edge; and those sewn to the upper part of the hat-frame somewhat nearer, — a graduation of distance which will at once become perceptible to our readers, when is taken into consideration the diminution of the circumference of the hat-front as it verges towards the point where it encircles the band. These short pieces of wire being made secure to the chip at each edge, your frame will be perfect, and you are at liberty to untack the chip from the paper.*

If the band part of the hat be made on a similar kind of frame, the same directions will apply, — except that the crown-pattern when used for the purpose of giving a shape to the wire, must have only the narrow chip, at the upper part, as the chip used for the head part of the exterior circle serves as a support to the lower part of the crown. The next step is to

* This same plan applies to the execution of a frame for a transparent-bonnet, when not made on a Paris net foundation.

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cut out your material, whether plain or goffered, to the paper-pattern, and then extend it over the shape. If your material be goffered, it must be done prior to cutting it out.

This style of transparent hat—or even bonnet—is invariably made without any lining in the front; which, of course, renders it much lighter in its effect than when made on the Paris net foundation.

It is requisite to mention that the edge must in this case be bound so as to conceal the chip; but, after a little practice, amateurs will find it possible to dispense altogether with the use of the chip at the edge,—leaving themselves only the united wires for the formation of their hat front; though we would by all means recommend the more easily accomplished method to be tried first.

Velvet dress hats are made over a mere common shape; and all the information necessary to be given for making them will be found in our Lesson on Tight bonnets.

Dress hats are usually decorated with extremely light-looking feathers, such as marabouts; and are not unfrequently tied on one side with a coloured ribbon. When they are sanctioned by fashion, they form an exceedingly

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pretty head-dress, constituting a kind of compromise between youth and age,—possessing all the graceful characteristics of the former, with the convenience of the covering that loss of hair or partial discolouration may render indispensable to the latter.

Dress-hats should not be worn large, as excess of size detracts from their piquant appearance, and conjures up unpleasant reminiscences of Amazonian costume, so bitterly censured by Addison. On the other hand, small dress-hats, with the brim turned back, possess rather a coquettish air, qualified by youthful simplicity.

We shall now offer a few remarks on lace *coiffures*, which apply equally well to full or *demi toilette*. Small lace *coiffures* of any style are easily formed by the use of our diagram-heads; since, if the outline of the foundation is of a fashionable length and character, you will have a safe key to its whole formation.

Every countenance requires that the drapery by which it is surrounded—whether closely or otherwise—should be of an extremely light and *recherché* character; and most faces are *avantagées* —as our continental neighbours would say—by a slightly-worked lace 'kerchief placed amongst luxuriant ringlets. The French frequently

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adopt this style with braided-hair, leaving the corner of the kerchief to fall over the back-hair, while the long ends are brought forward and carelessly tied under the chin.

Or, again, — this 'kerchief looks extremely pretty and simple when fitted on to a small net-foundation, formed on the diagram-head. In this case, the long ends are pinned as loops at the lower part of the frame; and these loops should be interspersed with flowers, pearl-fringe, or whatever fashion may authorise.

Even the simple silk-net handkerchief, when dotted over with gold-dust—or any other effective ornament of the same kind—looks extremely well by candle-light. Or, we could recommend it to be twisted up with a rich-coloured velvet, so as to form a *demi-toque* or simple *berret*, the foundation for which must be previously made on the diagram-head.

Again, — a veil, when fixed in a tasteful manner over the head, affords a most simple and elegant style of *coiffure*. Its falling drapery is not only picturesque (ought we not to say statuesque?) but extremely becoming to the complexion. Nor is it less advantageous to the contour of the countenance, which it may modify to a certain extent, so as merely to bring it

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within the rules prescribed for beauty. And so well aware of this latter fact is the celebrated French painter, Isabey, that his portraits are invariably adorned with a veil, which his exquisite taste renders subservient to the creation of a beautiful outline.

It was said of the empress Josephine, that "*elle s'est faite jolie femme*," and, to a certain extent, this feat might be frequently achieved by taste and artistic skill. The placing of a flower, the arrangement of a fold, may be nothing in themselves, but are everything in the scale of beauty; but, then, it is not every hand and eye that is endowed with the address or judgment of an Isabey, nor even the correct *coup-d'œil* which enabled the grave statesman, Pitt, to suggest an improvement in Lady Hester's dress,—as she jocosely relates in a conversation with her physician.

Above all, the great art is to discover what is becoming to your individual self; and again and again would we insist on the impracticability of positive rules. As a general precept, however, we may observe that an elongated countenance ought never to attempt to *empiéter* on the style of a round-faced, laughing-eyed nymph, if it would not risk losing all its peculiar attractions,

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without acquiring that piquancy that seems to belong exclusively to what the French term a *minois chiffonné*. However fascinating the latter may be, the Grecian-featured belle may yet console herself with the assurance that there is at all events a far wider range of head-dresses at her disposal, and that she can adopt with advantage many which would be not only unbecoming, but almost ridiculous, if worn by her rival. Besides the whole family of turbans, which are exceedingly becoming to the Rebeccas of our day—and of the classic-faced serious cast of beauty splendid specimens may be seen among the Hebrew maidens,—most caps are likewise becoming to them; and above all, the lappets, which strongly remind us of a species of cap worn by the Normandy-French peasants on holiday occasions, &c., have at once a dignified and picturesque look.

On the contrary, to the rule of lively, plump, *agaçantes* Roxalanas, we would say, "eschew turbans," and all the "pomp, pride and circumstance" of ambitious *coiffures*. These will not add to your dignity, if you are short in stature; and will certainly impair your peculiar style of beauty. Rather choose small gauze or satin hats, or *toques*, to set off your smiling countenance; and

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do not imagine that borrowing the plumes of a Juno, or a Rebecca, or a Flora McIvor, will give you a classic set of features.

The fable of the frog and the bull—applicable in more cases than one (forgive me, fair readers, for so inelegant a simile)—should remind us that it is the interest of each to remain in her own sphere, and instead of striving for what will ever be beyond her reach, to lay to heart the words of the poet—

"Tel brille au second rang qui s'éclipse au premier;"

or, in other words, if we are unable to take the foremost rank, we must be satisfied with the second.

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LESSON XII.

On the Art of Tying Bows.

Some of our readers will perhaps object to the introduction, in the following pages, of a dissertation on some styles of Bows a little foreign to the fashion of the present day; as, in the chapter on *coiffures*, we have given instructions for making dress-hats and the Pontiff's-turban, although neither are at present *à la mode*. We meet, however, any such objections by assuring our fair readers that all useful articles of millinery, like standard pieces of music, will never be deemed so obsolete as to be wholly cast aside. And, to carry out our simile yet further, we may observe that the rudiments of millinery, like a musical theme, admit of numerous variations.

The writer's object, therefore, in making these seemingly superfluous remarks, is to illustrate a clear theory, which will serve as a guide to the various styles which are continually

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being admitted and rejected in the course of a century.

The elegant and *distingué* appearance of tied bows, and their superiority over those which are united at the several parts by the aid of the needle and thread, is a fact so glaringly obvious, that little comment is necessary on the subject.

The tying, forming, and arranging of Bows, have ever been considered a feature of paramount importance in the art of millinery; and the consequences arising from an ignorance of this particular branch of the business, would justly argue an unpardonable omission as far as we are concerned.

With a view to render our instructions on this head complete in every particular, we shall accompany them with illustrations, which will clearly explain, to a beginner, any portion of our directions respecting which a difficulty might arise from a mere written description,—and will, moreover, enable them to judge whether they have succeeded in producing the proper effect. We shall therefore classify our various orders of bows, giving such brief and easy rules for their formation, as to explain, by the aid of illustrations, each distinct species used for trimming caps or bonnets.

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We allow the use of needle and thread only for that description of bow called a rosette, and the one styled *à la Pompadour*. All others are accomplished by holding and twisting the ribbon, in certain positions, between the finger and thumb of the left hand.

We feel it our duty to advise those who wish to become adepts in this pleasing art, to make their first attempt with lengths of ribbon to which they attach little or no value, since it is likely to be much crumpled, in a first trial, by its intricate arrangement over and under the fingers.

The most simple of all bows are those worn *en déshabille*,—by which expression we mean to imply such as may fasten down the front of a *peignoir* or dressing-gown, or serve to complete the back of a cap or bonnet. This style of bow is called by Parisian *modistes*, the *nœud;* and any lady conversant with the theory and practice of tying it, may truly boast that she possesses the key to all others,—which are, in fact, derived from this alone. We wish to impress on our readers that the slightest error in the first fold, or in the looping of a tied bow, will render succeeding efforts with the same ribbon entirely useless. It is of little consequence whether the

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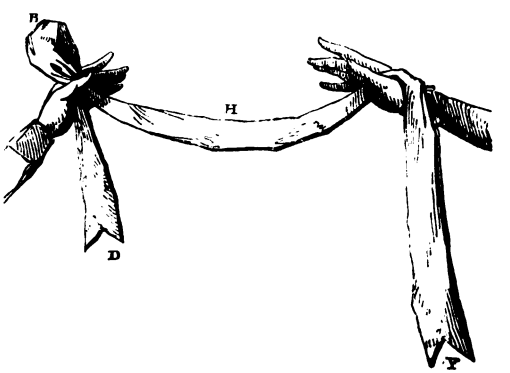
ribbon is plain or figured; but a rather stout one is preferable, as offering to the unpractised fingers of a noviciate more facility for tying.

We shall describe, in Rule 1, that simple but elegant Tie, known as *Le Nœud*,—the illustration of which (see below)* will, we trust, convey a perfect idea of its formation.



COMMENCEMENT OF THE TIE "LE NŒUD."

Rule 1. The length of ribbon requisite for this description of bow, averages from half-a-yard to three-quarters, according to the width of ribbon employed, and to the prevailing

* A careful examination of the figures referred to in this Lesson, is absolutely necessary.

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fashion, which occasionally requires the ends to be left longer at one time than another. Great attention should be given to the following directions for tying this *nœud*. Begin by leaving sufficient length of ribbon for forming one of the ends of your bow; and then you arrange a perfectly flat loop, which must extend to nearly the half of the ribbon. This loop is held firmly between the fore-finger and thumb of the left hand. The centre of the ribbon we shall mark H, and the remaining length Y. The shorter end we shall call D, and the part already looped B.

You now take the point marked Y, and bring it over the thumb and fore-finger — at which juncture you may consider your bow as half formed* — holding firmly the loop B, by the same means, the centre of the ribbon (marked H) is now ready to receive the point Y, which gives the second loop, and is drawn through the crossing part of H, in the half already arranged, and by drawing the ribbon round the thumb and first-finger, it will allow the tie to take up its position immediately in the centre. You then proceed to release your fingers, and to gently draw your two loops backwards and forwards,

* See Plate 1, which represents the bow in this state.

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until you find them reduced or enlarged to the length you require. The tie is now made, and you will find, by slightly tightening the ends, that you have accomplished the intended bow.

FINISHED STATE OF THE TIE LE NŒUD.

Rule 2. Le Nœud *à la Ruse.* The length of ribbon requisite for the formation of this Bow, will be a couple of yards. The illustration shows it to be formed of four loops, accompanied by the same number of ends. The former assume a horizontal position when placed on the bonnet,

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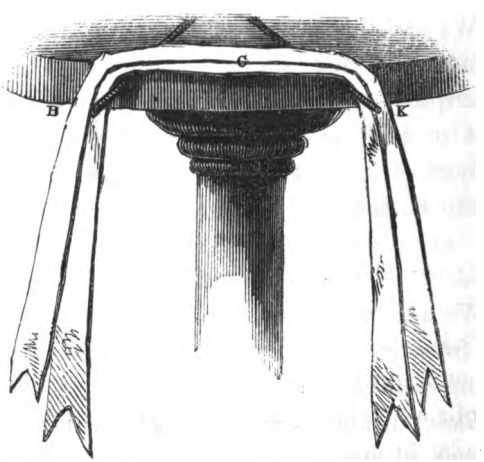
leaving two of the ends to droop, which impart a character to the bow; while the two remaining lengths or ends, which adhere to the bow—and which must on no account be separated from it by the scissors—can now be used according to taste or fashion, for the further trimming of the bonnet. These remaining ends are not infrequently made to form two acute-angles, by being crossed over: thus they constitute all the trimming necessary for a simple style of bonnet.



This Illustration shows the

COMMENCEMENT OF LE NŒUD A LA RUSE.

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We may confidently recommend this species of bow as equally suitable for caps or bonnets; the only difference being in the width and texture of the ribbon. Indeed, there is no bow more eligible for trimming caps than the bow *à la Ruse*, provided the ribbon selected is of a fashionable appearance.

For the cap, the spare ends are used to add neatness to its upper border; and then they terminate by the introduction of a flower, which is placed at the point nearly opposite to the bow.

We have before adverted to the necessity of an ample length of ribbon being allowed for this description of bow; but it must be recollected that in some cases it is so arranged—with or without a flower—as to form the whole trimming of the bonnet, except when fashion requires a bow or other trimming to be placed at the back.

We now beg our readers to attend closely to the following directions. The length of ribbon before-mentioned, requisite to form the bow *à la Ruse*, must be separated equally in the centre of each distinct piece of ribbon we mark by the letter G, to serve as a guide. Proceed to arrange these letters parallel with each other,

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—leaving only a short space between them.* Again, at the distance of about three-inches-and-a-half from the centre, we mark K; and, at the distance of seven inches from the same point, we place the letter B.

You are now in a position to form your bow. Begin by taking a couple of drawing-pencils, or smooth slips of wood, over either of which you can tie your bow *à la Ruse* equally well. These must be held or fixed firmly at a distance of about a quarter of a-yard—or rather less—from each other, and directly in front of the person who is about to tie the bow.

You now pass your ribbon (still keeping the two pieces folded one upon the other) over the little machine formed by the pencils, allowing G to occupy the centre of the space. Thus you will find K extending nearly to the extremity of one of your pencils, leaving the same length of ribbon to meet the opposite one. Then place the finger and thumb on point B—where you form a perfect cross with the ribbon—under the part that has been previously arranged over the pencil.

You next draw the ends of the ribbon in opposite directions (from and towards you), con-

* Do not forget that the two lengths of ribbon are intended to be laid perfectly flat on each other.

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tinuing to keep your cross firmly fixed underneath, until you have succeeded in bringing the ends clearly over the first-arranged part of your ribbon. Your bow will now merely require to be tied in a common knot—immediately over letter G—when *Le Nœud à la Ruse* will be found to be complete, and the pencils that afforded support to the loops may be withdrawn.

This Illustration shows the
FINISHED STATE OF LE NŒUD A LA RUSE.

After tightening the knot by the pressure of the finger and thumb, you loosen the ends, keeping two in front of the bow, and drawing the others towards the back, to serve for completing

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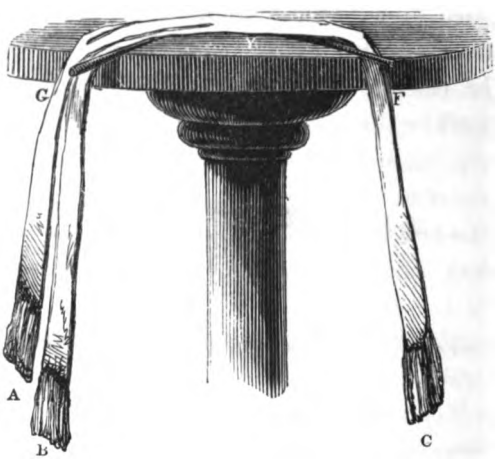
—or partly so—the trimming of the bonnet. This done, you fashion the four loops into a desirable form, and you now may consider your task accomplished.



This Illustration shows the
COMMENCEMENT OF LE NŒUD A LA DIANE.

Rule 3. Le Nœud *à la Diane.* Such is the name by which the bow now about to be considered, is known to milliners; although it is a kind of poetical license to suppose that this unfashionable goddess could have patronized any other sort of bows but such as are used with arrows. However that may be, we can assure our readers that the chaste and elegant appear-

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ance of this *nœud* has rendered it exclusively adapted to the service of young ladies.

The formation of this Bow, with regard to the method employed for tying it, is by no means unlike the one previously shown; since, in this case, as in the former, it is requisite to use either pencils or a substitute for them, upon which to tighten the ribbon.

The length required for the completion of this bow will be one yard and a-half. You commence by deeply fringing three of the ends of the ribbon, having previously separated half-a-yard from the original length. Here as in a former example, we begin from the centre of our yard of ribbon, which point we mark with the letter Y. The three fringed ends we name A, B, and C; and, at the distance of four inches from the centre, we place F and G—to the right and left.

The shorter length of ribbon must now be tacked on at the back of z;* and the pencils being held firmly, you may begin placing the ribbon over them, keeping the strips in the left-hand double; that is to say, arranging them so

* It is here necessary to observe, that the fringed ends (B and C)—which include the one that is to be tacked on—should be placed parallel with each other towards the left hand; as this omission would entirely mar the effect of the centre knot.

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as to be perfectly flat on each other,—by which means B and C will eventually accommodate themselves to the service of the right hand, leaving A to form the tie, which will be easily accomplished — as we presume you have previously arranged F and G on the little machine formed for the purpose.

This Illustration shows the
FINISHED STATE OF LE NŒUD A LA DIANE.

You now carry your ribbon under the structure raised thus far, until you reach the centre,

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Z; here you cross the ribbon, leaving B and C to take up the position A, held previously to the crossing. Now bring B and C immediately over Z, allowing them to be met by A; this is accomplished by holding B and C with one hand, still keeping them on a level with each other.

You next pass A directly over, and loop it through C; thus forming your tie. Here you draw the ribbon rather tight with both hands, so as to give a firmness to the tie of your bow; and, having extricated your pencils from the loops, you may consider *le Nœud à la Diane* completed.

Care must be taken when the ribbon has a right and a wrong side, to keep the former uppermost during the process of tying; for should the *envers* be displayed, the whole beauty of the bow would doubtless be destroyed.

Rule 4. La Guirlande *à la Colin*, or promenade wreath, as it is sometimes called, is extremely pretty, and easily formed either with tied loops or ends, provided the ribbon is of a suitable width and texture. Indeed, this style is such as always to command admiration, more particularly when applied to any description of straw bonnet; when correctly formed, the wreath *à la Colin* presents one of the most

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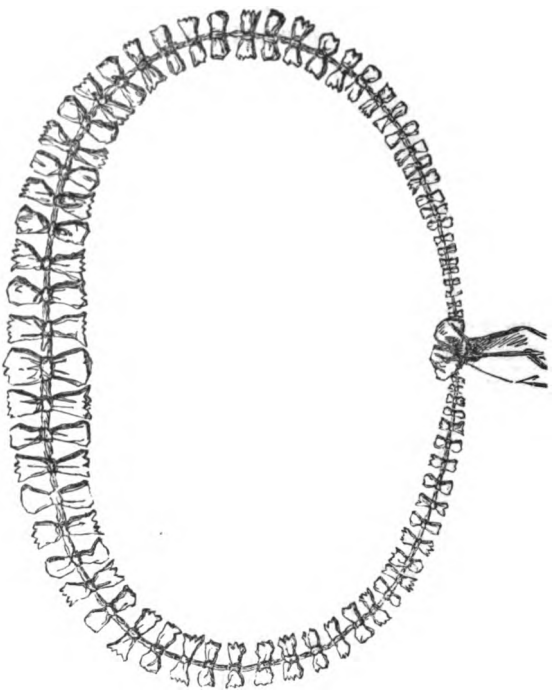
LA GUIRLANDE A LA COLIN, OR PROMENADE WREATH.



This Illustration shows
THE WREATH WHEN TIED.

simply elegant trimmings that can be adopted, either for the bonnets of very young ladies, or children. Moreover, it will not be very diffi-

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cult to offer to our readers an exact and perfectly intelligible explanation of the method employed for making this description of wreath. If it is intended merely to form ends, which are placed at exact distances, allowing each branch to be concluded by the formation of a knot, three yards and a half would be sufficient. But when fashion authorises that both loops and ends should be employed for the formation of this wreath, a greater length of ribbon must necessarily be required. If made of loops only, about four yards and a half is the quantity.

To commence this wreath, if loops and ends are both introduced, cut off separate pieces of ribbon about five inches in length, for the latter. Then proceed to tie the loops. Each of these short pieces must be joined or held firmly at the centre where the knot is about to be formed, which is accomplished by the same means as those shewn in the rules for *Le Nœud*— namely, by holding it between the finger and thumb of the left-hand. Each of these loops, whether made with or without the ends, may average about four inches in length; and after having drawn the long piece of ribbon, which must be so arranged as to take its position next the finger of the left-hand, you

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extend it immediately over the thumb (which is already employed in holding the loop and ends), and having allowed it to traverse round the finger until it meets its base a second time, and forms a direct cross, draw it through the partially formed knot, in the shape of a loop. This loop, in conjunction with the one first constructed, forms the first set of branches of the wreath *à la Colin*. You continue in the same manner along the whole length of ribbon, leaving a space of from three to four inches between each tie, and taking care to draw the latter carefully backwards and forwards, so as to give the loops a sloping appearance and unstudied air.

Should tufts of ends be more fashionable than loops and ends, you have merely to separate the loops with your scissors after the formation of the wreath, according to the manner described above; thus you acquire the group of tied ends. On the contrary, should loops only be deemed eligible, we have merely to recommend that the ends be left out.

Rule 5. Le Nœud *à la Grecque*, or Grecian bow. This style of bow is completely opposed to anything English, and is commenced in the following manner:— You take one yard and

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three quarters of a rather wide ribbon, such being better suited to the decoration of a bonnet than a cap; from this length you should detach five-eighths, and the end of the shorter piece may be tacked or pinned on to the centre of the longer one. It is from this spot you begin forming your bow, after the method we are about to explain.

First, group up the short length of ribbon into two flat loops, at the back; a third is obtained from the longer length. The group of loops must now be held firmly between the first finger and thumb, in a perfectly upright position; care at the same time being taken that each loop graduates in depth, so as to give the appearance of *un escalier;* otherwise the bow, intended to be of a lengthened character, will assume a style quite foreign to the original design.

This bow, when correctly tied, presents a perfect fan of three loops, inclining towards the right, leaving the tie to form one single loop, which is to bear to the left.

The knot that secures the bow must be left unusually loose, as this will not only afford grace and character to the tie, but likewise impart a flowing air to the ends, which are suspended under the knot for the purpose of

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twisting the ribbon at the back of the bow, and likewise for drawing it over and tying it at the centre, so as to conceal all imperfections at the half of the ribbon.

We now refer our readers to the first rule on tying bows, since we there informed them that the formation of *Le Nœud* was the key to tied bows, *d'ogni forma d'ogni grado*, as the facetious valet of Don Giovanni would say.

Rule 6. Le Nœud *Précis.* This bow consists of four loops, two of which assume a horizontal form, while the other two rest on the falling ends. These four loops meet in the centre of a length of two yards of ribbon, which being held between the finger and thumb of the left-hand, and securely fastened at the bottom by the insertion of a pin, have only to receive the length of ribbon intended to form the shorter end, in a directly twisted fold across its centre, which must be firmly pinned at the back to the end, which we directed to be left falling from the centre of the loops at the commencement of the bow.

This style, however (at least in our opinion), is not *en bon gout*, and we offer it here rather as an example, which our readers should avoid, than as a model for their imitation.

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Before closing this chapter, we will give in a few words, the method employed by French belles for fastening the small *fichu* or *sautoir* so generally adopted amongst them. Place the handkerchief or band around the neck, leaving the end on the right-hand two inches longer than the one on the left. Now cross the long end over the other, and give it an entire turn; then bring the other end through the centre, and pass it under the band you have just made at the point where the 'kerchief crosses. If this is performed correctly and adroitly, you will find that the ends are perfectly at liberty, and the knot in a position to slide towards the neck.

This tie may be termed Le Nœud *à la Marine*, from its universal adoption by seamen, who, we must confess, may be considered exceedingly *au fait* in the arrangement of it.

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LESSON XIII.

On the Selection of Material,

WITH SOME REMARKS ON TASTE, ETC.

"I mean by the word Taste, no more than that faculty, or those faculties of the mind which are affected with, or which form a judgment of the works of imagination and the elegant arts." BURKE.

"Goût, ce terme en général ne présente à l'esprit qu' une facilité à voir d'un coup-d'œil, et à savoir dans l'instant le point de beauté propre à chaque sujet."—*Dictionnaire des Beaux Arts.*

WE may first observe that one of the most important of all points connected with the practice of millinery, is a judicious selection of materials.

In the next place, consider as an universal rule, that stiffened materials are desirable only for the foundation of caps, turbans, and coiffures, of all denominations.

With regard to ribbons, such only should be chosen as bear the stamp of fashion, and are of a colour suitable to the season. Attention

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should likewise be given to the prevailing style in reference to breadth or narrowness, and also to the texture, whether satin, gauze, or lute-string, &c. &c.; all of which minute points are completely governed by the caprice of *La mode*.

Again, as relates to the selection of the material of which the drapery of the cap is to be composed, whether net, crape, blonde, tulle, gauze, or lace, too much cannot be advanced in favour of its softness and flexibility, as nothing is more likely to detract from the effect of all millinery productions than substance.

To give a pretty and lady-like appearance to any description of head-dress, the material must be of a light and graceful character. For ourselves, we are convinced that nothing will be found more conducive to excellence in the art of which we are treating, than a correct appreciation of the various materials suitable to its different purposes. We will give as an unvarying rule, applicable to all times, that something elegant and flowing can alone be rendered available for either the direct border or drapery, so as to produce that unstudied and graceful effect so desirable.

Let us also remind our readers that it is

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highly requisite not only that their gauze, tulle, crape, &c., should be cut on the immediate bias, but that in the case of either of these materials possessing the least stiffness, it must be removed by drawing it gently at the opposite corners, previously to its being cut from the piece.

This process is particularly attended to by all milliners, and we are therefore anxious to impress on the minds of amateurs the necessity of observing all such minor points, since it is in these trifling minutiæ that the unsophisticated require positive information.

The grand motive for removing all stiffness from the gauze or crape is to facilitate the means of producing that degree of roundness so necessary, whether in the flutings of a turban, the fulness of a cap border, or in bias folds, or indeed for trimmings of all descriptions, for each and for all of which such a process will be found highly requisite.

By a strict attention to these and similar directions, amateurs will escape the suspicion of being their own *fabricantes;* since it must be remembered that it is in these apparently trifling points of the finishing branches of millinery, that real artists excel; and we have but little doubt that

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superiority of execution will be attained by all who feel disposed to act according to our simple instructions.

Having shewn how purely mechanical is the art of making caps and bonnets, we shall next offer a direct series of rules, tending to establish the disputed fact, that even taste may be reduced, in numerous instances, to system.

We have heretofore stated that observation is the main faculty to be employed, as best calculated to direct one in the choice of material, to educate the eye, and to assist the ideas to expand in contrasting colours and creating variations of form. Flowers, ribbons, and lace, bear the same proportion to caps and bonnets, as light and shade to a picture: and since volumes have been written to explain the mysteries of chiaroscuro, surely a less difficult art may be amenable to a few simple rules. For though fashion is not governed by laws, taste may be said to possess a code of its own; and we are ourselves fully convinced that much may be accomplished even by those wholly unacquainted with the art of millinery, if they will but carefully peruse the work now before them; in which no pains have been spared to collect together a mass of classified instruction for their guidance.

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To define what taste properly is, we may borrow Pope's language, and style it

"Nature to advantage drest."

To appreciate its subtleties, however, it is necessary to obtain a minute insight into the harmony of colours, and likewise to discover which offer the most eligible contrasts when placed in juxtaposition.

"First the flaming red
Springs vivid forth; the tawny orange next;
And next delicious yellow, by whose side
Fall the kind beams of all-refreshing green;
Then the pale blue, that swells autumnal skies,
Ethereal play'd; and then, of sadder hue,
Emerg'd the deep'd indigo, as when
The heavy-skirted evening droops with frost;
While the last gleamings of refracted light
Died in the fainting violet away."

In the first place, we advance that there are certain shades, which, owing to their depth or their crudity, should never be worn except by artificial light, and even then they require to be softened by some flowing drapery, either black or white. We need hardly recommend all colours intended to be worn *au soir*, to be chosen by candle-light.

Again, — in matching colours for evening-

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wear, a similar precaution will be requisite. The following are a few contrasts, deducted from rule, and deemed desirable for being used by candle-light:—Amber associates well with black, and at the same time relieves it. Scarlet offers an excellent contrast with either black or rifle-green. Gold is the best relief to royal purple. White will be found to mix beautifully with the various shades of red, from its brightest hue to the palest shade of rose.

"Permit not two conspicuous lights to shine
With rival radiance in the same design;
But yield to one alone the power to blaze,
And spread the extensive vigour of its rays."

Again, celestial blue harmonizes well with silver, or rich lace.

For daylight, we should suggest lesser contrasts, and shall offer such remarks (founded on experience) as we trust will assist our readers to prosecute the correct study of careful selection in unison with taste.

To begin with the hues best adapted to blend with white. The peculiar character of green allows it to harmonize in all its various shades with white, or its antagonist, black. Every shade of lilac receives a better tint by association with white; likewise cherry-colour in all

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its phases—down to the faintest pink—is well set off by the same contrast; lemon-colour, and blue, may with equal advantage be mated with white. Puce associates well with maize, or *oiseau de paradis*. Peach offers a pleasing contrast with lemon; and violet and gold, or violet and green appear to advantage together. Amarinth looks extremely well when coupled with a pale blue, or even a mineral-green; the morning and evening-primrose are well "paired, though not matched." Cinnamon is advantageously thrown up by black; and apple-green associates admirably with the colour called apple-blossom, as, indeed, nature has herself pointed out. Buff presents a pleasing contrast to chocolate; and we would recommend scabius to be coupled with etherial blue,—exemplifying this latter contrast by a bouquet composed of the convolvolus and scabius. Brown may be united with either pink or blue. Yellow blends well with a deep claret.

We had almost forgotten to observe that all the colours we have shown to be suitable for contrasting with white, will be found equally available for associating with black. Nor will we close this long list without observing that if it be well to know what to follow, it is no less

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so to learn what to avoid, and entering our protest against one of the most glaring solecisms in *bon goût* ever tolerated by milliners—namely, the mixture of pink and blue,—the crudity and jarring effect of which, however authorised by fashion, is a flagrant violation of all the laws of taste. It has on us pretty much the same effect as the discordant sounds of musical instruments out of tune. We would rather—

"Simple unity of shade,
As all were from one single palette spread."

We shall now treat of a few distinct styles of *coiffures* becoming to different countenances. Time, and the limits we have prescribed ourselves, will admit of our showing only a few examples—as well for caps as bonnets.

An oval, or narrow face, with an elongated cast of features, should always adopt as open a bonnet as fashion will authorise; and such caps as are trimmed with a moderately wide but not over-full border, are best calculated to give a desirable breadth to the lower part of the features. Care should always be taken to fill up the open space of the bonnet or ears of the cap, either with a selection of well-arranged *nœuds* of ribbon, or flowers mixed

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with some light material — such as blonde gauze, lace, tulle, or whatever fashion may permit.

A round, plump face, requires a bonnet with a narrow front, and a less drooping border in a cap. Should the face, however, be a trifle too wide, we would suggest that the cap or bonnet should come forward on the cheeks as much as compatible with fashion; or, in an evening *coiffure* — where more latitude is allowed — a head-dress somewhat analogous to Anne Boleyn's (or to those velvet caps still worn in parts of Italy) might be adopted with advantage.

Persons of low stature, and with small features, should completely eschew enormous head-dresses of all kinds—whether caps or bonnets—on pain of giving rise to some such remark as Cicero's, when he inquired—"Who has tied my son-in-law to that sword?" A very large bonnet on a little woman always gives the idea of its having been made for some one else, and conjures up unpleasant speculations respecting the resources of the wearer.

Those who do not possess the advantage of an abundant *chevelure*, which is doubtless one of woman's greatest attractions, often find it advisable to wear caps, as this enables them to

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bring the bulk of the hair forwards, and to make a tolerable show by these means. And certainly the harsh, or even the large featured, rather gain than lose by the adoption of caps; and a delicate blonde frill tends much towards softening the most masculine countenances when arranged in a tasteful manner.

In mature age the head-dress should assume a more decided cast, while in youth or middle age it may range through a variety of modes, such as the sentimental, the coquetish, the grave, and so forth; but grace ought to predominate in all. It is obvious that a grand style of countenance, even in early youth, requires a corresponding style of head-dress.

Large masses, that would seem formal and *écrasant* if placed on the head of a fragile delicate-featured girl, would be perfectly appropriate to a beauty cast in the mould of the Cornelias and Agrippinas of ancient Rome.

A sentimental beauty—which bears the same proportion to the latter as the romantic to the classic schools, and is completely of modern growth—rejoices in drooping plumes, in hanging draperies, or in a veil arranged with artful carelessness.

We have sometimes seen women possessing

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a very slender amount of beauty producing much effect by the proper adjustment of ornament to form; but the utmost care should be taken lest artlessness should merge into carelessness.

As to gay and lively countenances, their *genre* of head-dress ought to be very slender. Their charms would be overlooked if shrouded in the flowing draperies of the sentimental belle.

Let our readers bear in mind that the frame must never be out of keeping with the picture; or in other words, that the accessory ought not to be made the principal feature, lest we should fall into the error of one of Miss Edgeworth's inimitable Irishmen, who declares he always considered the frame to be "the very heart of the picture."

Besides, a too voluminous head-dress reduces the face to utter insignificance. An over-broad or over-high *coiffure* is to be avoided; especially the latter, which, in the case of a short person, has the disadvantageous effect of apparently placing the face in the middle of the figure.

This was one of the ridicules of the eighteenth century, when the high head-dresses were in vogue, and deservedly called down the censure

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of the wits and authors of the day. We hope that "we manage these things better" in our politer and more artistic age. "La critique est aisée, mais l'art est difficile."

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ON CORSET MAKING.

In delineating the art of Corset Making, it is my intention, in a series of brief rules, to lay down a system by which a correct knowledge *pour fabriquer des corsets* may be easily and quickly attained, so as to supersede the necessity of a lengthened and expensive apprenticeship.

I shall at once commence by offering to my readers such rules as are not only founded upon scientific principles, but are also based upon a long experience. If the practical instructions here given are carefully followed, I feel confident that my readers will not encounter that difficulty in the formation of corsets as is generally supposed, and to those professionally engaged much time and trouble will be spared. I am induced to say this much from having received the most flattering communications from various establishments, bearing

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witness to the simplicity and exactness of my system. My readers may be well assured that the present essay is confidently given as a key to all requisite information; but as theory alone in this as well as in every other branch of manufacture is insufficient if unaided by practice, so in this case mere words would be unintelligible if unaccompanied with the portfolio of measures.* It will be seen that the designed measures are divided into four parts, arranged in graduated sizes. These measures having been formed on anatomical models, may be relied upon as representing the most exact and perfect proportions of the human figure; it follows therefore, that corsets fitted upon these principles must be free from the injurious effects of unequal pressure.

It becomes our duty now to explain our plan of measurement, which is simple in the extreme—since you have only to ascertain the number of inches that will encircle the figure a short distance below the shoulders, and again at the waist. You are now prepared to cut out the corset, and on reference to the designs, you will find they will correctly provide a pattern

* The designed measures in a portfolio may be had of the Authoress for 5s. 6d. the set.

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upon which is indicated a number corresponding to the one you have taken in measurement.

Your material being at hand, begin by folding it in the double directly on the bias or crossway, and opposite to this line your corset pattern must be placed, allowing the space of nearly three inches from the bias line as a reserve to provide for any alteration that may be necessary.

Do not omit to leave a surplus at the seam under the arm, as also at the back of the corset.

This latter direction is obviously requisite to serve as a foundation for the patented holes. The backs must be invariably cut on the straightway, and the selvage in every case must form the line at the half of each back.

The slopes and gores may next be cut, merely leaving a margin beyond the pattern. The lines marked on the designs will shew where the whalebones are to be introduced. These lines must be slightly traced over with the point of a stiletto or pin. In order that the application of our system may suit every variety of form, it is absolutely important to trace the corset directly around the paper pattern. This must be done with the greatest nicety even in reference to the most minute gore.

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We recommend all tracings to be made with a small stiletto, and then insert a thread through the perforations made by the instrument, for should the holes be obliterated you must proceed in uncertainty. The webbing casing for the busk, as well as the casings for the whalebones, may now be stitched on, as this will require to be done previously to the closing together of the seams. Here care will be necessary to prevent any intrusion beyond your tracing thread, which is intended as a guide throughout.

Having pinned together all the parts that should be united, tack them closely with firm cotton. In no instance deviate in the least from the tracing thread, and although you are advised to leave wide margins in the cutting out of your corset, be careful when closing them together that the extent of the tacking is confined to the commencement and termination of the beforementioned guide; for should this be disregarded, it would interfere with the correct application of your admeasurement to the figure. In tacking together both the seams and the gores, commence and finish them with a firm stitch. We now suppose the corset sufficiently secured in all places and ready for trying on. Of course

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you have tacked down the hems of the back and inserted the various whalebones or steels.* These must be secured at the top and bottom. You will now require two strips of webbing, with holes pierced for lacing: these strips must be felled on each side of the busk. In fitting on the corset do not lace too tightly at first, as you will find it advisable to proceed gradually, so as to arrange the front to the figure.

Having progressed thus far, you are now in a position to make any little alteration: this can be done by either taking in or letting out a trifle in any of the seams or gores. The wide margin which was left in the cutting out, is to be considered an overplus to provide for any additional length required below or above the tracing. If you should wish to lengthen the waist of your corset, you have only to extend the length of the gores that form the bust.

In some few cases it may be desirable to introduce a lining; if so, select for this purpose a fine and consequently soft Irish, which must be cut out the same way of the threads as the *coutil*, and securely tacked before closing together any

* Either of which must be cut to the length you require. If the former, cover them tightly with a thin muslin; if the latter, a fine chamois leather.

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portion of the work. Observe, in affixing the one to the other, to keep the thread that unites the upper and under side a few inches within your general tracing, as this will enable you to fell your work neatly on the inside.

We now presume the corset either taken in or let out, that is to say if any alteration is needed; and having withdrawn the lacing and removed the whalebones from the casings, commence stitching all the parts previously fixed. Not only stay needles, but cotton of the necessary quality must be used for the purpose. They may be procured at the staymakers. Now stitch neatly on the right side all parts of your corset.* Proceed by binding it top and bottom with a narrow stay galoon, still working, as before recommended, by your guide, the tracing thread, unless an alteration has been made in the trying on. Should this be the case, of course, the line of pins which would mark an

* Presuming the corset has a lining, the various parts of the outside must be separately stitched, and then the lining must be fitted down at the back. It not unfrequently occurs that an intermediate lining is introduced. This must be of the thinnest cambric muslin, cut out and basted to the *coutil* before closing together the work. The turnings must be closely cut away after the stitching has been completed.

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alteration must be attended to, instead of the tracing thread. Having removed the strips of webbing which served for a lacing, you must use either a small punch† or stay machine for inserting the patented metal holes. This you accomplish in the following manner, namely,—first make a hole with a common stiletto, and afterwards closely cut away all the protruding edges made by the instrument. This will leave an aperture for the reception of the cup of the metallic ring, which forms the outer circle. The under or cap part is now placed with much nicety on the interior. If the jagged edges have been carefully cut away, the cap and cup will fit exactly. The point of the punch is now placed within the metallic ring, and being smartly struck with the hammer will at once bend the outer ring upon the inner, and so secure the lace holes. Next fasten your whalebones or steels into the grooves. This done, the corset is complete, with the exception of pressing; in doing which, damp your *coutil* on the right side with a sponge, and having

† This inexpensive little instrument will answer every purpose for amateurs if care is used in the management of it. The French machine mentioned above is far more eligible than a punch, and its use attended with infinitely less trouble. The cost amounts to one guinea.

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ready a box-iron (which we recommend on account of its weight and cleanliness), pass it over the entire surface of your corset. Too much pressure cannot be made on the iron during this latter process.

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CONCLUSION.

HOWEVER difficult the acquisition of knowledge may be, we find that difficulty considerably increased in the attempt to convey that knowledge to others. The Authoress, in the preceding pages, has attempted—in a series of Lessons, with the assistance of Diagrams—to render the Art of Millinery thoroughly intelligible. And, although her instructions may not be conveyed with the ornaments of diction, she can confidently assure her readers they are the result of long experience, which has enabled her to remove a great portion of the difficulty which might be supposed to pervade the acquirement of Millinery. And, to convey this in the simplest terms possible, has been her object; and, as such, she trusts they will prove serviceable to all interested in this useful and important branch of Female costume. To those who pursue the

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study for Profit or Amusement—to the Lady's-maid, who is expected to devise and fabricate the Caps and Head-dresses of her mistress—to the Emigrant, and to Ladies residing in India and the Colonies — who find it almost impossible to procure articles of Millinery—even at the most exorbitant charges,—she candidly acknowledges her object in composing this Treatise—as well as the previous one on Dress Making—is to facilitate the acquiring of information relative to Female Costume, which she believes the promulgation of her system of teaching will accomplish, and thereby render unnecessary the baneful effects of long and weary apprenticeships, accompanied too often by close confinement in ill-ventilated work-rooms.

There are to be found many unprincipled persons who would assert that proficiency in Millinery, or Dress Making, can only be obtained by years of toilsome application. This, however, is easily disproved by the universal adoption of the systematic teaching, which entirely prevents the imposition of late hours, and at the same time considerably lessens the evil consequences too often occasioned by protracted sedentary occupation.

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In conclusion, the Authoress here begs to offer her grateful thanks to her pupils and the public, for the success which has attended her first little work on Dress Making, and she trusts that the present one—upon a subject no less popular—may meet with the same share of encouragement.

MRS. HOWELL has much pleasure in introducing to the notice of her Friends, the

Portfolio of Monthly Fashions,

supplied to her direct from Paris, consisting of full-size Morning and Evening Sleeves, Bodies, and Trimmings; likewise such as are desirable for Promenade Costume. Terms for the Set of Twelve Articles, £1. 1s., accompanied by proper directions for making up; the half set charged 11s. 6d., or three articles for 5s. 6d.

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